

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 4033.

SATURDAY, FEBRUARY 11, 1905.

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BRITISH ARCHAEOLOGICAL ASSOCIATION,  
52, Sackville Street, W.—EVENING MEETING, FEBRUARY 15, at 8 o'clock. The following Paper will be read:—“London, Monastic and Ecclesiastical,” by ANDREW OLIVER, Esq., A.R.I.B.A., with Lantern Illustrations. GEO. PATRICK, Hon. Secretary.

GEOLICAL SOCIETY of LONDON.

The ANNIVERSARY MEETING of this Society will be held at the SOCIETY'S APARTMENTS, BURLINGTON HOUSE, on FRIDAY, FEBRUARY 17, at 8 p.m. The Fellows and their Friends will DINE together at the CRITERION RESTAURANT, Piccadilly Circus, at 7.30 p.m. Tickets to be obtained at the Society's Apartments.

ROYAL HISTORICAL SOCIETY.  
(Incorporated by Royal Charter.)

The ANNIVERSARY MEETING of the SOCIETY will be held on THURSDAY, February 16, at 5 p.m., in CLIFFORD'S INN HALL, FLEET STREET, when the President will deliver an Address.

THE FOLK-LORE SOCIETY.—The NEXT MEETING of the SOCIETY will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, February 15, at 8 p.m., when a Paper, entitled “The Ragnarok and Valhalla: Myths, and Evidence from which they date,” will be read by Mr. A. F. MAJOR. F. A. MILNE, Secretary.

11, Old Square, Lincoln's Inn, W.C., February 3, 1905.

FRENCH MASTERS.—DURAND-RUEL & SONS, of Paris.—EXHIBITION of PICTURES by ROUDIN, GUILLAUME, LALANNE, MONET, MORISOT, PISSEUR, RENOIR, SISLEY.—GRAFFON GALLERIES, Grafton Street, Bond Street, DAILY (till February 25), 10-6. Admission 1s.

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## LITERATURE

*A History of Criticism.* By George Saintsbury. Vol. III. (Blackwood & Sons.)

We must begin by congratulating Prof. Saintsbury most sincerely on the completion of his great undertaking—that of passing in review the phases of literary taste, as indicated by the spoken and written opinions of the most representative literary tasters, from the earliest time when men began to take stock of their own thoughts about literature, down to the close of the nineteenth century. The first two volumes brought the survey through ancient, mediæval, and revived-classical periods. We have witnessed the beginning of formal and scientific criticism with Aristotle; the bold flight of Longinus in the effort to get to closer grips with the true inwardness of literary delight than the Master of those who know had felt the need of; the relapse of the "Dark" and Middle Ages into the use of books for purposes of study only, not for pastime, and the consequent carelessness about literature as such; and the disappearance of any desire to estimate literary values, until the revival of poetry in the thirteenth century set the mind of Dante to work on the old problem, under the guise of philological investigation. Then we have seen how, in great measure owing to the fact that the revival of classical learning and the stimulus which it gave to literary discussion came into Western Europe by way of a people in whom the head was stronger than the heart, criticism became, and long remained, an affair of rule and precept, of "right" and "wrong," of "if you like this, you have no business to like that." Yet again, we have seen how the true criticism, the "appreciative" (or why not say "perceptive"?), was not left without a witness even in unlikely quarters—as Mr. Saintsbury points out in discussing Dryden, or, in the present volume, in his account of Hume. Finally, the first way of

salvation seems to have been shown *qua minime reris* among the nation which we are apt to think of as the chosen home of pedantry, forgetting that it is also the nation of the mystics. The present volume opens with the Germans—Lessing, the Schlegels, and other "dissolvents of Neo-classicism"; passes on to an appreciation of Bishop Hurd's noteworthy "Letters on Chivalry and Romance"; steps back to the eighteenth century in Vico, Hume, and Burke; and finally emerges upon the French Romantics of the early nineteenth; and so to Wordsworth and Coleridge. The last named, as might be expected, takes a very high place. "So, then, there abide these three, Aristotle, Longinus, and Coleridge," we are told. The verdict may surprise some, and would, we fancy, hardly have been accepted by one critic to whom later deserved praise is awarded, H. D. Traill. Yet when one comes to look again even at the 'Table-Talk,' one sees how powerful a champion Coleridge is of the cause which Prof. Saintsbury supports.

Hallam as a classicist in spirit does not meet, perhaps, with so much favour as we should be inclined to show him for his candour, his lucidity, and his knowledge of the literature which his generation admired. His atmosphere is always clear and bracing, though his light may be a little dry. Matthew Arnold is faithfully dealt with, as we rather expected he would be. His work is open to objections. He often comes dangerously near to the "stop-watch and plumbline" (we quote from memory) style of criticism, and he does not escape the pitfalls that gape for all the professors of it, as for all who rely on "theory divorced from history." Yet no student of literature can afford to neglect him.

We used to think that we should like a clear summing-up of the great question. The Classical and Romantic opposition in criticism corresponds undoubtedly to a fundamental difference in human characters; it is not far from the "hammer and anvil" distinction. But we can understand Prof. Saintsbury's reluctance to formulate. Our readers may perhaps remember that in reviewing his second volume we suggested that a tabular statement of the fundamental differences between what are known as the "Classical" and the "Romantic" tendencies in criticism would be of service to students of literature. This, in a friendly note, he altogether declines to furnish. So, as he will doubtless remember, did Salvation Yeo decline to be sworn. But just as Yeo had his own form of asseveration, far more constraining, as Sir Richard pointed out, than any formula appointed by law, so does Prof. Saintsbury in the present volume, by his frequent recurrence to the terms "preceptive" and "appreciative" criticism, by his insistence on the doctrine that the tree is known by its fruits—or, in other words, that the criterion of merit is the effect produced—by his theory of what he calls "the Poetic Moment," show as clearly as any one can desire what he deems of the matter. He even goes further; he sets out in special type the articles of what he calls a more catholic creed than that of the "Classical" school. Of these, two seem to be those more especially on which the rest of the law hangs:—

"The object of literature is Delight; its soul is imagination; its body is Style."

"A man should like what he does like; and his likings are facts in criticism for him."

To these there is the obvious objection that if they are adopted it is hard to see where any safeguard against anarchy is to be found; or if not anarchy, at any rate *polukoiranis*. The alternative is clearly, as we suggested in noticing the second volume, between authority and the length of the critic's foot; nor do we after this need any tabular statement. We do not, indeed, quite understand a distinction which Prof. Saintsbury elsewhere makes, when advertizing to the eternal problem of the extent to which the critic's judgment of the work is to be affected by his approval or otherwise of the subject—or, as he states it, borrowing a phrase from Peacock, "the principle that you 'must take pleasure in the thing represented before you can derive any from the representation.'" This he calls a weakness, mentioning Froude, Kingley, and Ruskin as examples of it. And he goes on:—

"It has, like other dubious spirits, been let loose by 'the anarchy.' That you may and should 'like what you like' is open to the twist of its correlative—that you may dislike what you choose to dislike."

What he means, we presume, is that you should not affect to dislike a writer's style because you disapprove of his morals, politics, or whatever it may be—that you should not find fault with the cut of his clothes because you think him a bad fellow. But that is surely only part of the universal duty of sincerity, and applies just as much to likes as to dislikes. Nor, to go back for a moment to the first volume, need we think less well of the Fathers because, in the circumstances in which they found themselves, they thought conduct a matter of more importance than Delight, with ever so big a "D." The Renaissance took the opposite view; and we are not sure that Europe was, on the whole, either the better or the happier in the long run.

To return once more to the "articles" of the "Romantic" faith. Among some which the "extremist men" are credited with upholding, we find:—

"The first requisite of the critic is that he should be capable of receiving impressions; the second, that he should be able to represent them."

Has any one seriously maintained this? If so, he must suppose the number of critics to be very large. Of course, in a sense we are all critics; that is, we all "like what we like." But a quality in such "wide commonality spread" surely ceases to be distinctive. What differentiates the critic from the mass of appreciative persons seems to be just the power of expressing the effect of the work upon himself in such a way as to be intelligible to them. If at the same time he succeeds in putting into words what they, or the majority of them, are feeling (perhaps we should add, or think they ought to be feeling) about it, he becomes an eminent critic. "I do not know," says Mr. Saintsbury himself,

"that 'to define feeling' is not as good—it is certainly as short—a definition of at least a great part of the business of the critic as you can get."

He is quoting a phrase of Pater's; and that distinguished critic is as good an instance as any of what we mean. The present writer—in a matter of this kind one must take one's own responsibilities—may frankly admit that he never could get very far with Pater; not the least from any sympathy with Mr. Saintsbury's supposed objectors, who say,—“We don't believe in these ecstatic moments, analyzed and interpreted in tranquillity; we don't feel them, and don't want to feel them,” but largely because he has always been unable to answer the *cui bono?* question in regard to his method. To the reader who is capable of feeling the “Rapture”—who can feel the magic of “the sunset-touch, the chorus-ending from Euripides”—the elaborate refinements of “the single word” seem superfluous. Any word will do for him, so that it awakens the right association. In the original author, who wants to create a particular feeling or image in the reader's mind, the elaboration of the phrase until he is satisfied that it will produce the effect he desires, is excusable; but with the critic, especially the Romantic critic, whose business is “mehr erwecken als bezeichnen,” the necessity for the exquisite is not so apparent. On the other hand, the class of persons who “don't feel them and don't want to feel them” simply do not understand, as they would say, what it is all about; and the choicest words say no more to them than the first come. It is of no use to “define feeling” for people who have not the organ of the feeling, and do not want to have it. We are not denying that the *mot juste* is capable of giving much pleasure to such as are able to recognize it; but in so far it belongs to the creative rather than to the critical “kind.” Also the quest of it is terribly apt to lead to preciousity, euphuism, *secentismo*, and other undesirable things, while the Paterian method generally at least abuts upon what has been called “signpost” criticism, and may lead to gush. Not that Pater gushed himself—his artistry in words saved him; but he has undoubtedly been the cause of a good deal of gush in others, less articulate, whose only means of “conveying the charm” if they feel it (or again, think they ought to feel it) is a shriek.

But we must not linger for ever over these interesting topics; nor need we repeat the minuter criticisms of Prof. Saintsbury's form; though in this volume, no less than in its predecessors, we have often regrettably wondered why writer with such command of words should choose to marshal them so perversely, or one who undoubtedly knows a good model when he sees it should take such delight in not following it. Allusions that have to be explained in footnotes, girds at unnamed reviewers of his former works, odd little petulances—all these things really mar the best-disposed reader's pleasure, and will, it is to be feared, stand in the way of recognition of the book as what it is—the most stimulating and valuable aid to the student of literature which has been produced in English—perhaps in any language—for three-quarters of a century or nearly.

On one small detail we should like to break a little lance with the Professor. We cannot accept the view that “Ueber allen Gipfeln” has any connexion of suggestion

or otherwise with Lucan's “*Pacem summa tenet.*” The resemblance does not extend beyond the first few words; and Lucan's emphasis is clearly on the “summa.” (Was he countering Horace's “*feriuntque summos?*”) If Goethe had any ancient in his mind it was surely Aleman.

The book concludes with two appendixes: one on the Oxford Chair of Poetry, in which Keble receives the high praise he deserves, while Shairp calls forth a suggestion that a statute “forbidding any citation from this Chair of critical or creative literature less than thirty years old would not be bad.” We fully agree. The other appendix contains a sketch of American criticism, in which Lowell naturally has the largest space. Longfellow comes in for notice rather as an implicit critic than in virtue of much direct work in that line; but he gives occasion for a parenthesis from which we learn that Prof. Saintsbury is himself “a lifelong lover of Longfellow's poetry,” an admission which not every one in these days of the superior person would have ventured to make “*urbi et orbi.*”

*Cambridge Historical Series.—Europe and the Far East.* By Sir Robert K. Douglas. (Cambridge, University Press.)

At the present juncture a survey of the whole relations of Europe with the empires and kingdoms east of India is timely, and the editor of the series may be congratulated upon his choice of the pen to which he has entrusted it. As one who spent a great part of his youth in the Chinese Consular service, Sir Robert Douglas has had a better chance than most of getting to know the Oriental side of the case, while his views upon it have been deepened and ripened by his lifelong acquaintance with Chinese literature. The book is also benefited by Mr. Prothero's own able and exhaustive essay on ‘The Revolution in Japan,’ here reprinted from *The Quarterly Review*, and contains a full bibliography and fine maps. Of these, two deal, among other things, with the northern and southern provinces of China, which is thereby split into two parts—an arrangement which makes them somewhat tedious to consult. The others show the environs of Peking, the peninsula of Liaotung, and the provinces of Japan in the year 1860. There is no very distinct reference to this last in the text, and it might have been advantageously replaced, perhaps, by a map of Japan as it is. Otherwise, the book seems complete enough, and Sir Robert Douglas's easy style, together with his dissertation on Chinese names, which first appeared in *The Times*, and is here given as an appendix, should make it invaluable to the general reader.

As for the story as a whole, it is difficult to read it without a certain feeling of shame. From first to last the one motive which has governed the European nations in their dealings with Eastern Asia seems to have been the thirst for plunder, and none of us has here any right to cast stones at our neighbours. We did, indeed, lead the way by insisting on the cession of Hongkong after the First Chinese War of 1840, and followed it up by the annexation of Burma in 1886, and the thinly disguised lease of Kowloon and Wei-hai-wei in 1898.

In the meantime Russia, beginning with Saghalien about 1850, “ate up” the province of Primorsk (including Vladivostok) in 1860, and entered Manchuria, under the pretence of railway making, in 1897, her raid culminating with the treacherous seizure of Port Arthur the following year. During the same period France has forcibly established a protectorate over Annam and Tonquin, and has received the cession of a great part of Siam; while Germany, with even less pretence of right, has taken possession of Kiaochow, and Italy has been with difficulty stalled off from claiming a port on the Pacific at the expense of China. Nor have these aggressions any of the excuses with which Europeans have sought to justify their earth hunger in other parts of the globe. Instead of introducing civilization into barbaric lands, they have in the Far East met with a culture older than, and as firmly established as, their own; and their efforts to convert it to Christianity have not hitherto been attended with such success as to enable them to be seriously considered. If the Oriental regards Europe as the home of rapacious and unscrupulous banditti he can hardly be blamed.

Yet the Far East has produced one small nation which has not only successfully resisted all aggression, but even shown herself capable of turning the weapons of the West with fatal effect against her. The sudden and dramatic manner in which Japan, waking from her long sleep, has suddenly won for herself a foremost place among modern nations, has often been told of late, but seldom more concisely and with better effect than in this book. The exact relations between the Shogunate, or rule of the *maires du palais*, and the Mikado, or spiritual chief of the nation, are here well worked out, and Sir Robert Douglas shows clearly how much the downfall of the Shogun was associated with the discredit into which Buddhism had sunk, while the regaining of the supreme power by the Mikado was assisted by the revival of the old religion of Shintoism. He also shows that so early as 1854 the policy of learning Western arts and sciences, and thus becoming able to hold their own against the nations that they saw crowding in upon China, was discussed by the Shogun and his council of nobles, and was adopted instead of the counter-proposal of resisting by force of arms the opening of Japan. Perhaps Mr. Prothero is right when he quotes from Sir Ernest Satow the notion that the ‘Dai-Nihon-Shi,’ or ‘History of Japan,’ an encyclopaedic work composed by Komar, Prince of Mito, in 1715, by showing the origin of the Shogun's usurpation, really paved the way for the rise of the Mikado's power, and that its composer was “the real author of the movement which culminated in the Revolution of 1868.”

But it should be noted that neither Sir Robert Douglas nor Mr. Prothero troubles himself as to the ultimate aim of this Revolution, and that they pass over without mention the murder by Japanese of the Empress of Korea and the awful massacre at Port Arthur in 1894. These incidents may, of course, be only sudden reversions to an earlier and, as we think, lower stage of culture; but they may also be indica-

tions that our ally, with the wonderful self-control that she has always exhibited, has managed to conceal behind the mask of humanitarian methods the ferocity which seems innate among Mongolian peoples.

Of the burning question of missions in the Far East, Sir Robert Douglas takes a moderate and what appears to be a just view. For some reason or other the Mongoloid race, though more superstitious than most, has never shown the fanatical attachment to one religion which has distinguished at different times the Semite and the Aryan; and he appositely quotes the dictum of Taokwang, Emperor of China during the second quarter of the last century, that

"all religions are nonsense, but the silly people have always believed in ghosts and after-life, and therefore, in order to conciliate popular feeling, we are disposed to protect every belief, including Christianity, so long as there is no interference with the old-established customs of the State."

In Japan, also, the advent of Christianity was at first welcomed, and it is here said that as early as 1581 she boasted 200 churches and 50,000 converts. It is true that this state of things was followed in the next century by revulsion of feeling which led to the expulsion of the missionaries and to a persecution of their flocks; but all such tendencies have long since died away, the ministry of public worship founded by the restored Mikado has been suppressed, and the Constitution of 1890 has decreed the absolute equality of all religions before the law. Christianity has therefore had, at one time or another, a perfectly free hand both in China and Japan, and it is interesting to inquire why in these circumstances it has made so little headway. Sir Robert Douglas's explanation is that the Jesuits and other foreign missionaries who first attempted to evangelize the Far East grasped at political power, and thus made their suppression a necessity. This is partly borne out by an article in one of the monthly reviews by a Japanese writer, who states that the Shimbara revolt of 1637, in which 100,000 souls are said to have perished, was in fact an uprising of the Christian converts against the State. In modern times the assumption by missionaries of judicial functions—in which they do but follow the example of the Primitive Church—no doubt causes them to be rightly regarded as centres of disaffection, and, although Sir Robert Douglas makes this complaint against Roman Catholics only, we fancy it extends to all denominations. But an even stronger cause is sectarian jealousy. This receives it may be unconscious illustration in the list here given of books circulated in China by what is here called the "Christian Knowledge Society." They include Prof. Goodspeed's 'Messianic Hopes,' 'The History of the Reformation,' 'The Life of Wickliffe,' and 'How We got our Bible.' What can the Chinese think of a faith which thus emphasizes the points on which it is divided against itself?

With regard to the future, it is pointed out that the so-called Central Government at Peking does not really govern, but only checks the rule of the different viceroys, and that all pressure brought to bear upon China must, therefore, be local to be

effective. The policy of "Butcher and bolt" is strongly condemned, and it is shown that constant evacuations of territory, after peace has been concluded, have told against us. It is shown also that the opening of Tibet will, by the consequent introduction of Assam teas, inflict a serious blow upon China's trade, and that we must, therefore, expect further more or less concealed opposition in that quarter. The acknowledgment of the supposed hegemony of Germany by the appointment of Count Waldersee to the chief command of the Peking Relief Force is also admitted to have been a fatal mistake; and it is pointed out that, while Portugal is merely incurring useless expense by retaining her hold on Macao, France in Indo-China has hitherto worked mainly for the benefit of English and German traders. But all such questions shrink in immediate importance before the success of our ally against Russia, and our ignorance as to her real aims and methods. Generally, it may be said that Sir Robert Douglas has produced a most valuable text-book on a very difficult subject, and one that should be studied as well as read.

*The Ancient Kalendar of the University of Oxford.* Edited by Christopher Wordsworth. (Oxford, Clarendon Press.)

THE purpose of this volume is, first, to make accessible the text of the brief 'Compotus Manualis,' which was printed at Oxford in 1520, as a text-book for Arts students, but of which only a single copy survives; and, secondly, to give an annotated text of the principal manuscripts of the Ancient Kalendar of the University of Oxford, as found in the old proctorial books, &c., written about the year 1400. To this has been added by the learned editor some account of the earlier history and later developments of this kalendar.

Canon Wordsworth has done great service, which is sure to be keenly appreciated by the members of the Oxford Historical Society, by the pains he has taken in the editing of these exceptionally interesting and rare records; but it is to be regretted that the diverse matter contained in this volume has not been arranged on some methodical plan. A clearly written introduction is also much needed. The indexes, however, are unusually full and complete, and the matter contained in these pages is so valuable to those interested in academical lore that feelings of gratitude for the book far outweigh complaints as to its arrangement.

A list of the printed editions of the 'Compotus Manualis'—it was printed at least thirty times between 1486 and 1529—together with an admirable list of the books and manuscripts that treat of the 'Compotus,' are set forth in detail. It consists of a metrical text, ascribed to "Magister Amanus," a Latin poet and astronomer of the fourteenth century, and runs to about 250 hexameter lines, treating of the solar cycle, the lunar cycle, the movable and immovable feasts, and the seasons. Under these headings occur accounts of leap year, the planets, the signs of the Zodiac, and kalendar order of holy days

expressed in memorial lines, the epacts, the terms and quarters of the year, the vigils, &c.—in fact most of that which is now included under the term "almanac." From 1490 onwards all the editions include from four to eight diagrams of open and closed hands, with words, letters, or syllables inscribed on the several joints of each finger. It is from the use of this explicit form of *memoria technica* that the 'Compotus Manualis,' i.e., hand kalendar, derived its name. This, too, seems to be the derivation of the common term "hand-book." Not one in a thousand who now use that term has probably any true idea of its origin; it is usually explained to signify a small book readily carried in the hand, as opposed to the heavier treatises that rest on the desk or table; but the use of the diagram of a hand for the ready reckoning of times and seasons certainly goes back, in England, to the tenth century.

The 'Compotus Manualis ad Usum Oxoniensem' of 1520 has four diagrams of a man's left hand, two of them showing the open palm, two of them exhibiting the knuckles of the closed hand, each joint being duly lettered.

"Apparently the learned clergy and the clerks of Oxford were not above using their hands as a natural abacus. In the Leofric Missal there is an Anglo-Saxon kalendar, written in the southern province of this country, about the year 970, which contains what is called *imago manus humanae*. It is *Manus Dei* with the joints and parts so inscribed with nineteen dates, from March 21st to April 18th—i.e., the places of the golden numbers of Paschal Term.....At the present day we rarely use more than the tips of our fingers for counting, but in past generations, when paper was scarce, or where the winds blew high, it was found convenient to tell off threes upon the joints of the thumb of the left hand. To reckon the seven days of one week the forefinger was in request. Double it down upon the palm and work up from the nail; you get three days ('A. B. C. sunt extra,' says the 'Compotus'); open it out and you get the other four, G at the tip, F, E on the middle joints, and D the joint in the palm."

Take the other fingers, continues Canon Wordsworth, and you get a month of twenty-eight days, or of thirty-one if the three joints of the thumb are included. So too, as explained in the 'Compotus,' by different arrangements the hand came in for calculating the years of the solar cycle, the golden numbers of the lunar cycle, and even the prime of the moon in each month.

In addition to the manual diagrams, this Oxford handbook, printed by C. Kyrforth in February, 1520, and sold for a penny, had a most interesting woodcut frontispiece, here reproduced. It represents a young Master of Arts, in a richly wrought gown, with hood or tippet, and a laureated cap. He is lecturing from an open book that rests on a table well provided with cupboards. Seven students are shown with their books, whilst various articles of furniture of the lecture-hall or schools are depicted, such as a clock, terrestrial and celestial globes, &c. But perhaps the most curious and somewhat surprising details are those that relate to the discipline of the students. The Master of Arts, who has a most benign expression, grasps firmly, in his extended left hand, a fine example of a birch-rod of ten twigs:—

"A more awe-inspiring *scutica* or tawse, loaded with a *bulla* of leather (if not of lead), reposes in reserve beneath his pen-knife to his right."

The accounts of the various old kalendars pertaining to Oxford University begin with an early manuscript, *circa* 1337, preserved at Trinity College, Cambridge, and include printed kalendars of the Chancellor, and of a senior and junior proctor. Although the missals in use at Oxford colleges appear to have been generally after Sarum Use, the books provided for University officials had certain peculiarities over and above the additional entry of holidays from lectures and exercises, and the obits of benefactors or special worthies. Such was the 'Missa Burgensem' on St. Scholastica's Day (February 10th) in memory of the affray of 1354, when certain scholars were slain in an affray with the townsmen. The interdict imposed upon the town by the Bishop of Lincoln in consequence of this outrage was removed on condition of the mayor, the two bailiffs, and sixty of the burghers attending Mass at St. Mary's on the anniversary, and each offering a silver penny. Canon Wordsworth cites an Oxford kalendar of 1822 showing that this customary penance was then paid at the appointed day and place by the officials and burghers of the city, the service of Litany being substituted for that of the Mass.

Twenty holy days were entered in the old Oxford kalendars that had no place in the usual Sarum books. Among them were those of SS. Anthony of Padua, Osith, Wilfrid, and William of York—names well known in York or Lincoln Use, and doubtless introduced and maintained by scholars of the North or Midlands. Such names as St. Thomas Aquinas, the Translation of St. Dominic, and the two days of St. Francis were doubtless introduced through the influence of monastic scholars. The Invention and Translation of Frideswyde, the local virgin saint, naturally found a place in the University kalendar. It was considered desirable to bind the grammar masters and the students to keep uniformity in the observance of holy days in accordance with their common kalendar. The only exception permitted was in favour of each man's parish feast, wherein he was himself allowed to join.

*Studies in the Philosophy of Religion.* By George Galloway, B.D. (Blackwood & Sons.)

THEOLOGIANS expert in philosophy are rare, and might almost rank as the speciality of Scotland. Mr. Galloway modestly puts forward, under the title and in the form of "studies," a philosophy of religion which the "mere" philosopher can welcome as the work of a man and a brother—a philosophic welcome, *bien entendu*, being always an affair of brickbats. Mr. Galloway, in a word, plays the game. He "follows the argument whithersoever it leads," and, contrary to what the philistine might expect, it does not lead to the devil. Moreover, whilst his (that is to say, Mr. Galloway's) philosophy is sound, it is likewise modern. For years back the established Scottish thinkers (with one notable exception) have been given over to Hegelianism, from which

point of view pretty well the last word has been said on philosophy of religion. But Mr. Galloway is a child of the new age. All the world over psychology pushes its claim to be the propaedeutic of metaphysics, with dire results to intellectualism. What is in pretension adequacy of pure thinking proves in performance sheer inadequacy of psychological analysis. Will and feeling are found to have as good a right as thought to contribute to the theory of experience as a whole. So far Mr. Galloway is with the movement. He will not, however, go to such lengths in his disparagement of the work of the intellect as some. He dissociates himself, for instance, from the standpoint of Prof. James's 'Varieties of Religious Experience'—which standpoint, however, being more or less exclusively psychological, is, we would suggest, not strictly comparable with his own. At any rate, if he is in some sense a "personal idealist"—reviewers with little space at their command must be allowed the use of such labels—he is no "pragmatist." "We reject the gospel which some at present preach, that reason is only the slave of feeling or the hired servant of will." "We are satisfied that thought is an essential aspect of a developed personal life." His is, in short, *via media*, somewhat on Lotze's lines. We must go to epistemology for the "that" of God, and to the value-judgment, offspring of will and feeling, for the "what." Let us consider this doctrine from each of its two sides in turn.

Mr. Galloway starts from the reality of the self, though he does not end there. A system of selves or individual centres of experience provides those *fundamenta relationis* apart from which the relating work of thought were a tying of knots in the wind. In a suggestive essay (reprinted from *Mind*) "On the distinction between inner and outer experience," it is argued, first, that "just because experience is richer than thought" I am more than a thought-construction; and, secondly, that I must of necessity acknowledge other beings who are similarly real for themselves, since their claim to be such is, in point of fact, there for me, and cannot, by any means, be thought away. Thus we reach a pluralism. It is, however, the pluralism, not of Leibnitz, but of Lotze. The monads are not absolute, but interact. Hence "the intellectual necessity we are under of striving after unity in all experience" forces us to infer a ground of their interaction. Whence, looking backwards and downwards, we perceive that our pluralism was but a stage on the way to the ultimate reality which is God. Our reality has "degree." God is partly immanent, partly transcendent, in that partly from within, but partly likewise from without, we are "determined"—as the phrase goes—are somehow accounted for finally and completely. Now clearly we have not, so far, penetrated very deeply into the secret of what occurs when something somehow finally accounts for us. We need a perfectly colourless noun and verb to express the process (if it can be called a process)—*That that*, let us say. Substance, meaning, purpose, activity, will, are strictly equivalent at this point, but only because they have severally ceased to mean anything in particular when but serving as would-be

answers to the bare logical craving for "unity," as Mr. Galloway terms it, or, as we should prefer to say, "totality," of experience. Mr. Galloway, however, does not pretend to much knowledge of his absolute as world-ground. His, he proclaims, is no Hegelian "gnosticism." On the other hand, he rejects the opposite extreme—a speculative agnosticism such as that of Ritschl. His absolute has just this much of positive nature, that when, for other reasons, you fling adjectives at it, they somehow stick. Convergence implies consilience. And now for the other reasons.

Viewed comprehensively, these other reasons—*raisons du cœur*, as Pascal termed them—amount to this, that we insist on a Reality which can "satisfy our wholenature." This is the "value-judgment" about which the philosophy which seeks to rehabilitate will and feeling is nowadays so eloquent. Our "whole" nature here means our "higher" nature; and, for the purposes of Mr. Galloway's argument, this consists in an ethical consciousness and a religious consciousness. The value-judgment they contain is discoverable in their "normal" import for man. We may disregard "temporary" aberrations as being "not grounded in the nature of things." What, then, is the normal import of our ethical striving? Mr. Galloway is not for putting ethics and religion on a par. In the essay entitled 'The Natural Sciences, Ethics, and Religion' his point seems to be that, as ethics compared with natural science, so religion compared with ethics constitutes another and a higher "level" whence a wider prospect is to be obtained. The distinctively ethical ideal, according to Mr. Galloway, is self-realization:

"And yet, when we try to give an ultimate expression to the ethical end, we find ourselves entangled in contradictions. It seems to me that the only solution to this difficulty lies in the recognition that the ethical consciousness itself is not ultimate, and must be transcended. Self-realization as an ethical principle is not at fault. It is a good working idea of the ethical end, and up to a point satisfies the needs of a theory on the subject. It only becomes contradictory when we try to state it as an absolute principle of spiritual life. For no working out of the moral ideal brings man to the fulfilment of his destiny in the real universe. The Eternal and Perfect Self exists, but by no process of self-realization can the individual become identical with it. The endeavour of the developing moral life comes to its goal not in the sphere of morality, but in that of religion, and here spiritual life takes a new and higher form. In communion with God, the Perfect Good, man finds, in principle at least, that completion of himself which by no effort of his own after the good has he been able to gain."

By sheer power of writing Mr. Galloway, in the pages immediately following, shadows forth this notion of "an inward completion and harmony wrought by union with God" in a way that is likely to appeal strongly to his readers' religious sentiment. And if the notion will not "think out" so completely as it "feels out," that is precisely, he might urge, what is to be expected when, passing beyond logic with its bare category of "ground," we put our faith in the value-judgment. At the same time mysticism—for it is surely a mysticism which thus merges thought in feeling—would seem to be a very subjective affair, if only because

the forms it may take are so many. Pantheism, for instance, is not fairly represented as the outcome of mere intellectual synthesis run wild, but is, we contend, as mystical in its essence as Mr. Galloway's supra-personalism. Nor, again, is it fairly to be classed (with fetishism!) as a retrograde, and presumably aberrant, phase of religion, but, in view of the part it plays in history, is apparently just as "normal" a fruit of the religious value-judgment as the other. But, says Mr. Galloway, pantheism does not minister, directly at all events, to progress. Or, again, "the message of Buddha" compares unfavourably with Christianity "as an ethical and spiritual religion." Quite so. But is not this to invert the relation previously established between ethics and religion? Good authorizes God, and that a Good in process. And Good—ethical Good, at any rate—we seem to know fairly well for what it is; but of God, the ultimate of the religious consciousness, there are, as we have said, many forms.

Meanwhile Mr. Galloway does not shirk this side of the question. His chapter on 'Religious Development: its History and Interpretation,' was necessary to the argument, since the value-judgment must show normality, or be dismissed as subjective illusion. Mr. Galloway finds certain constant factors to generate all religion:—

"Stated in their most general form, these factors are the subject and object, and religion—from *religare*, to bind—denotes a bond between them."

He goes on to quote Schelling: "Religion means that action is bound, obliged, that there is no choice between opposites, but supreme decidedness for the right without option." The point he is leading up to is that the sense of dependence on a higher power is at the bottom of religion. But the reference to *religio*, curiously enough, rather gives away his case. If *religio*, as is most likely, is to be compared with *κατάδεσμος*, it is the god, not the man, who is bound. Questions of philology apart, it is by no means clear that in early religion the feeling of dependence is to the fore. Magic, for example, enters largely into it, and magic, *pace* Dr. Frazer, is not "natural," but occult, science, a manifestation of the sense of the mysterious, and, as such, strictly germane to religion. Meanwhile, magic probably gives rise to communion, not excepting totemistic communion, if indeed there be such a thing. Besides, a man may be a god, which somewhat complicates the theanthropic relation. But the subject is endless, and Mr. Galloway's anthropology seems hardly strong enough to cope with it in all its historical variety. What we miss especially is an adequate recognition of the fact that, in Dr. Tylor's words, "the connexion between religion and morality is secondary and late." A certain modicum of sound ethics has been present to guide man ever since he began to feel his way for himself. But at many a stage of his journey religion in one or another form has been but a burden on his shoulders, a burden as heavy as sin. Even now the traditional religion shows itself lamentably unselective—an unweeded garden. Small wonder, then, if ethics, relatively unperplexed, pushes on ahead, half inclined, if not to be self-sufficient, at any rate to develop a religion

directly out of itself. From history, then, we seem to derive cold comfort. But philosophy comes to the rescue, bidding us trust less to the dead past than to living personal experience. And philosophy, pursued along lines such as Mr. Galloway lays down, may well be judged—always, to be sure, at our own personal risk—to point truly to where above the mists the sun shines glorious.

*Adventures of King James II.* By the Author of 'The Life of Sir Kenelm Digby,' &c. (Longmans & Co.)

We regret that we do not feel able to pitch what must be said about this book in the key of congratulation. A careful and repeated reading compels us to say that while we can give the author unstinted praise for a diligent use of such material as has been gathered, and for an evident desire to be impartial, we miss that intimate acquaintance with authorities, and that clear sense of proportion arising from prolonged study, which are necessary for a satisfactory performance. No mere transcript of James's memoirs or of Clarke's 'Life'—and, indeed, a large part of this book is little more—can suffice. Nor is it enough to refer to Clarendon's 'History,' when the Clarendon Papers are neglected; to quote Knapton or Miss Strickland, and to leave out of account such vivifying sources of information as the letters of Hatton, Essex, Lauderdale, and many others. The result of this restricted familiarity with contemporary authorities is that we find the book very dull; nobody—James least of all—appears to be alive; nobody stands out from the background; and the background, such as it is, is flat and drab. Often, while reading these 'Adventures,' we have caught ourselves longing for just five minutes of Macaulay.

The blame for this dulness must be shared between the author and his subject. James was a dull man—dull beyond hope—dull in his virtues and in his vices alike. He was brave—that is, he was without fear in danger, brave enough to secure the respect of Turenne; but there was no sparkle in his bravery; his desire was animal, bovine; he had not so much wit as would serve to avoid the contempt of an ugly mistress, and when he was drunk he gave out no gleam of humour in his cups. He was a painstaking administrator of the navy, without a spark of constructive genius; so blindly loyal to the creed which he at length adopted that he was unable to see through the walls of his confessor's closet; and when the age for desire was all but past, he became an uxorious husband to a wife whom, in his heavy way, he had always loved, but to whom, from the first month of his marriage, he had been notoriously and continuously unfaithful. He lost the love of children to whom he was affectionately devoted, as he lost the fidelity of ministers, because he could not retain their respect; and he lost the throne upon which, in spite of his religion, he might have remained securely seated to his death, because he did not possess one touch of the *bonhomie*, one gleam of the imagination or the humour, which—far more than any virtue or any unscrupulousness—pre-

served for his brother, throughout one of the most critical periods in our history, absolute security of place and the positive affection of his people.

It is, of course, open to our author to plead that in order to write the 'Adventures' of James, no detailed acquaintance with contemporary authorities or with the feelings of the time was necessary. But the plea cannot for a moment be admitted; and, in any case, such knowledge would have prevented the existence of numerous misstatements which annoy the reader, even while provoking a smile. We should not then find the writer quoting Macpherson doubtfully as to the time and place of James's marriage to Anne Hyde, when the Fairfax correspondence would have revealed the depositions of James and Anne themselves, of the clergyman who married them, of Anne's servant, and, best of all, of Ossory, who gave the bride away; or naming the place as "Worcester, where Clarendon at that time had a house": it was, of course, Clarendon's residence in London, Worcester House. Very faulty is the estimate of the magnitude and the direction of the forces at work which speaks of the Test Act as due to Arlington, and ascribes the Exclusion Bill and the "No Popery!" cry to the dread, on the part of Clarendon's enemies, of the resentment of James for their treatment of his father-in-law. The "mystery" which "surrounds the manipulation" of the Treaty of Dover would have been dissipated by an acquaintance with Mignet's superb work on the 'Documents inédits,' &c., or, if time pressed, even with Mrs. Ady's 'Madame'; and a consultation of the text of the treaty would have saved the mistake of saying that Charles undertook to make Catholicism the established religion of England, and assuming that both he and Louis XIV. were fools. The Royal Charles was not, we believe, destroyed by the Dutch in the Medway, but was carried off and made a public show at Amsterdam: at any rate, before the war of 1672 the Dutch endeavoured to conciliate Charles by altering the name of the vessel. There was no such person as the Duke of Newburg; nor do we think that Charles took the hand of Louise de Kéroual when he asked his sister to leave him that particular jewel, because she is not mentioned as present at the interview. What the authority may be for accusing William of causing scandal by his flirtations with two of Mary's maids of honour during the few days he spent in England after his marriage we do not know; nor for the statement, in support of the claim of lenity for James, that he gave Ferguson a free pardon. The name of Ferguson will, we think, be found among those excepted from the amnesty of March 10th, 1686, and of those excluded from the general pardon 1688.

To go a little back, the writer may feel assured that Russell, Essex, and others whom he mentions never met at the Rye House, and had no participation in the Rye House Plot.

It would, however, be ungracious to produce more evidence than is necessary to justify our general criticism of want of the accurate knowledge which, while it cannot by itself secure a satisfactory result, is without question necessary to it. The

brilliancy, the literary taste and power, the gift of picturesque comparison and contrast possessed by Macaulay himself would never have availed to create his matchless picture of James had he not realized by intense study, directed by extraordinary intuition, the times in which James lived, the characters of nations and of men, the strength of various currents of thought. The writer of the work before us criticizes many details of Macaulay's picture; he asserts, directly or implicitly, that James was neither so contemptible nor so brutal as he is there portrayed; that he was more honourable, more modest, more true to friends, more forgiving; less silly, and less under the dominion of priests. We have no space to discuss these points. It is possible that our author, who is by no means blind to James's faults, and who does not hold a brief for him, as Macaulay undoubtedly held one against him, occasionally takes the juster view; but to convince the jury, the new counsel must make them feel that he has a mastery of his subject at least comparable with that of the opposition. At any rate, such provoking substitutes for knowledge as phrases like "Anglicans, Presbyterians, and Dissenters of various descriptions, who did not know their own minds," might be avoided; nor should we be left, at the end of a passage otherwise apt and reasonable, pondering, and pondering in vain, over so cryptic an utterance as the following:—

"In short, until about a year or more after he had ascended the throne, James may be described as having been, from a religious point of view, rather an 'Old Testament sort of character.'"

To describe Cardinal Mazarin as "far from faultless, but possibly less faulty than historians represent him"; or to say of the Duchess of Portsmouth that "like the devils, she believed, although we have no evidence as to whether she trembled"—such deliverances as these are calculated to create unseemly mirth rather than a trust in the authority of the writer.

We do not, therefore, think that this book can ever rank as an authoritative work upon the subject, honest and well-meaning though it be, at any rate, upon the period of James's life which lay between the Restoration and the Revolution. It brings, however, though even here with many blemishes, the facts of his boyhood, of his escape from England, and of his career as a soldier of fortune under Turenne, and against Turenne, when he was described by Clarendon—sore at Charles's idleness and debauchery—as "a most glorious young prince"—into a convenient form and compass; while the sympathetic sketch of the dethroned and defeated exile, of his remorse for the sins of his adulterous youth, his anxieties, of his resignation, his trust in his pious and forgiving wife, his love of surrounding himself with children, forms a fitting and a pleasing close.

#### NEW NOVELS.

*Three Dukes.* By G. Ystridde. (Fisher Unwin.)

UNPRETENTIOUS is a eulogistic adjective when applied to home-made Russian fiction,

prolific as it is in solemn limelit caricatures; and although the novel under notice was printed in America, we think its unpretentiousness is none the less remarkable. It possesses, however, positive merit as well, containing as it does some vivid portraiture, full of humorous individuality duly coloured by race. The title is an allusion to some nonsense verses about three dukes "a-riding" in search of wives; in the text the dukes are merely a dissipated guardsman, a professor of meteorology, and a country gentleman whose mother is a duchess. The most interesting characters are not these suitors, but the eccentric and violent proprietor of the Yellow Castle, whose steward has to wash his tenants' money in hot water before he will descend to touch it. His perverse nature appeals pathetically to the reader, who sees in his arrogance a disease produced by the humbleness of others, and laments a fine talent misdirected into absurdity. His wife is a capital study in pettiness, and her English, which reads like a literal translation of defective French, is extremely funny. The English is spoken for the benefit of a British governess, from whose point of view we observe much that happens in this clever story. As there are fifty or more Russian words employed by the author, we recommend a glossary as a useful adjunct to a future edition.

*The Mystery of the Moat.* By Adeline Sergeant. (Methuen & Co.)

MOATS and mysteries are almost synonymous terms, firmly associated in the popular fancy. Moats have provided sensation-mongers in fiction and in real life (which is said to follow suit) with many "situations." To mention a moat is almost to connote mystery, a victim, and a villain. The late Miss Sergeant made great use of these opportunities, and offers a liberal supply of such wares. Critical readers (who, like the angels, desire to look into things) might take exception at several things. The laws of possibility and probability are defied on several occasions, also the workings of average, even of exceptional human nature. Want of adequate motive for some of the action is conspicuous, but it does not much matter to those ready and willing to be convinced. The arch-plotter (an M.D. as they frequently are) smiles and smiles, and is a villain of the deepest and darkest dye. Why in these circumstances he fails to draw the veritable "delicious shudder" pursuers of his machinations may, or may not, discover for themselves.

*The Apple of Eden.* By E. Temple Thurston. (Chapman & Hall.)

THE novel with a purpose always stands in danger of being wrecked by its purpose. It is very difficult to subordinate the moral design to the canons of art. And this is particularly difficult when the writer is a beginner, without a proper knowledge of the rules and limitations of his art. Yet, on the whole, Mr. Thurston's book comes out of the ordeal fairly well. His novel is a diatribe against celibacy in the priesthood, and he has selected a theme which gives his case the utmost strength it

could have. In other words, he tests his conclusions by extremes. It is obvious that all Roman Catholic priests are not in the position in which the Rev. Father Everett found himself; but it is equally obvious that the case may have occurred. Mr. Thurston's opinion seems to be that a young man of the age at which priests are ordained is not in a position to judge of his ability to renounce certain passions. But he probably makes the mistake of letting Father Everett develop his error too quickly. The priest only escapes finally because to him "the sacrament of matrimony was ordained by God; the vow of celibacy was ordained by man." It seems, then, that had not the sacrament stood in the way he would have fallen from his vows. And that appears to be what Mr. Thurston would justify. Such questions are, naturally, not for consideration here; but we may say that in working out his problem the author reveals large powers of intuition and realization. He is also skilful in his delineation of a woman, and in rendering Irish life. When he drops his problems he will probably write a very good novel.

*The Rebellion of the Princess.* By M. Imlay Taylor. (Ibsbister & Co.)

THE field of second-rate "romantism," as Mr. Marion Crawford would have us call it, is wide, and Mr. Taylor has produced therein a work which may be ambiguously praised as better than many of its kind. The princess of the title is Peter the Great's sister Sophia, and her rebellion is the successful one which made her Regent, not the second which deprived her of her liberty and almost the whole body of the Strelitz of its existence. The story is told by a fugitive French marquis, who, in the guise of a goldsmith's apprentice, forms the acquaintance of a princess much lovelier than Sophia, whose jealousy forces her into a hurried marriage. The marquis takes the place of the intended and detested bridegroom, and by the usual pyrotechnical heroism, in which a dwarf plays a wise part, escapes with her from her tyrannous father and his friend, the historical Prince Galitzin. An atmosphere of ruthlessness and peril is cleverly suggested, and as there is no padding, the indulgently gullible reader will assert that the interest never flags.

*The Informer.* By F. Whishaw. (John Long.)

THE last time we stepped into Mr. Whishaw's Russia the century was the sixteenth, and he was pulling the strings of a terrible puppet called Ivan. On this occasion we find ourselves under the sway of Alexander III., and follow the career of an Anglo-Russian employed in the Secret Service. His duty obliges him to arrest an indiscreet poet who is his friend, and his wife is terrorized into betraying his confidence. Although the informer's relations with his department are incredibly genial, the story contains evidence of unusual knowledge of the facts regarding its depressing subject. Mr. Whishaw fails to invest them with atmosphere, but his lucid and orderly method of writing is attractive. Among sensational episodes he describes

the flooding of an imprisoned woman's cell at the rising of the Neva. A striking death by force of imagination would be yet more striking if Mr. Astor had not written 'The Ghosts of Austerlitz.'

*Fleur-de-Camp.* By A. Godric Campbell. (Chatto & Windus.)

A NOVEL which is at once technically new and thoroughly old-fashioned is rather rare, and if there be a demand for the article, Mr. Campbell deserves success in the market. 'Fleur-de-Camp' is a Napoleonic romance, which displays considerable graphic skill in its descriptions of the battles of Austerlitz and Eylau. In construction and characterization it is not so much romantic as operatic. In fact, Donizetti's librettist produced its prototype in 'La Figlia del Reggimento.' The heroine is a lovely *vivandière*, who repeatedly comes under the notice of Napoleon, and duly blossoms into the granddaughter of a marquis, after passing for years as a sergeant's child. Her father conspires against her life in ignorance of her identity, and a fratricide endeavours to marry her by means of a false impersonation. Such as it is, the web of plot is neatly woven, and even the critical reader surprises himself in a naïve curiosity. The Napoleon of these pages is as sympathetically drawn as Lover's; the Josephine is the charming martyr whom we erroneously imagined to be incapable of surviving the publication of the memoirs of Barras.

*Lord of Himself.* By Mrs. Aylmer Gowing. (John Long.)

THIS story scarcely masters the reader's attention. For the most part it treats of undergraduate life. Though motors and other modern appliances are introduced, an air as of the sixties hangs over it all. It is rather a vapid tale, and the hero is somewhat of a prig, though he occasionally lapses into unexpected colloquialisms. The general diction is also a little confused, a florid style alternating with slanginess. One has doubts as to whether people of the position assigned to them would, in real life, express themselves as they are here made to do.

#### LOCAL HISTORY.

DR. G. C. WILLIAMSON makes no claim to have written a history of Guildford, but he has certainly collected some most interesting notes on that ancient borough in his volume on *Guildford in the Olden Time* (Bell). Guildford was the residence of kings of England so far back as the tenth century, when Ethelred II. was on the throne, and the palace, which has now disappeared, was used as a royal seat until the Tudor times. This venerable and historic town also possessed a royal mint, and the earliest coins bear the name of the famous Dunstan. Dr. Williamson's chapter on the coinage is quite elaborate. It is evident that he is ardently attached to the town, which is his birthplace; and there can surely be no one better fitted or equipped to write the history of it which he tells us he is contemplating. Guildford, indeed, is one of our most interesting towns, and probably dates back to long before the Anglo-Saxon epoch. It is curious to learn that in Market Street stood a theatre in which most of the famous players of old days

appeared, such as Mrs. Jordan, Edmund Kean, Miss Foote, Master Betty, and the great Macready. The problem of the fourteenth-century crypts in the High Street, one being beneath the Angel Inn, has never been solved, and Dr. Williamson's notes on them are very suggestive. It has, we believe, recently been in contemplation that one of these frescoed crypts should serve as an underground buffet! At present it is in use as a cellar for the storage of lumber. As Dr. Williamson points out somewhat bitterly, there is no overweening disposition in Old Guildford to preserve her ancient relics such as exists in her daughter town in Connecticut. Guilford, Conn., was founded in 1639 by a party which included Whitfield, a preacher from Ockley, in Surrey. Dr. Williamson, it seems to us, throws unnecessary doubt on the parentage of the American Guilford. He tells us that the early emigrants left it on record that "they called the place Guilford in remembrance of Guildford, a borough town, the capital of Surrey, where many of them had lived." And then he suggests that there is "a place in Sussex now called Guilford," which might explain the name. As three Guildford men at least were known to be among the forty emigrants, there seems no need for this. It is wanton, particularly as we are informed that the American town was almost called Milford, after a village a few miles from the Surrey town. Dr. Williamson has provided his book with an admirable index of names as well as of places, and might have added one of subjects.

*The King's Homeland.* By W. A. Dutt. (A. & C. Black.)—The ancient hundreds of Norfolk find themselves much "translated." Not long since somebody applied the word "Poppyland" to the Erpingham district; soon somebody else followed suit with "Broadland," which still has a vogue; and now Freebridge Lynn or its neighbourhood, the upland part of North-West Norfolk, is glorified with a royal style. If any place can be said to be more especially our monarch's home than another, Sandringham certainly is entitled to the honour; and the selection of a seat in that breezy and bracing country was probably as wise as the description of its amenities and the incidental lights thrown upon the life of the sovereign as a country gentleman are pleasant to read. Mr. Dutt is already known as a competent guide to his native county, having an eye for scenery and for wild life, and being no mean proficient as an ecclesiastical antiquary. In his present book his good qualities are again prominent, and his notes on heath and woodland—Anmer Mink and Dersingham, the Peddar's Way, and the ancient timber which marks old Rising Chase, a part of which survives in the King's park—are full of interest.

We notice some slips; the ancient family of Elwin, the legitimate descendants of Pocahontas, whose portrait is here given, should not have been called the "Elvins," and the literary reputation of Whitwell Elwin should be familiar to a Norfolk man. But Mr. Dutt is not great on genealogy, though his notes on the Walpoles at Houghton, and on some of the former possessors of Sandringham, are adequate and informing. From a remark on p. 201, in connexion with that fine relic of mediævalism Castle Rising, one would gather that he takes Henry VIII.'s Duke of Norfolk to have been executed in Elizabeth's day.

But he is not alone in his lapses. Mr. Rider Haggard, who contributes a readable preface, oddly quotes the Shakespearean "She-wolf of France," &c., in reference to Isabella, the queen of Edward II. Mr. Haggard proposes a legal conundrum, What is the meaning of the terms "that I colour no Bargain or Sale contrary to the Privilege" of the town of

Lynn, in the oaths administered to a freeman in 1766?

While awaiting the opinion of the town clerk on the subject, we suggest that if Mr. Haggard had looked at that wonderful repository of word and phrase the 'New English Dictionary,' he might have been able to solve his difficulties. For under 'Colour' (verb) we find that "to colour strangers' goods" is "to enter a foreign merchant's goods at the custom-house under a freeman's name, for the purpose of evading additional duties." The book is well worth reading.

*York: the Story of its Walls and Castles.* By T. P. Cooper. (Stock.)—The four gates or bars of York are among the most impressive features of the ancient city, whilst the actual remains of walls and towers are considerable. Mr. Cooper has shown much diligence in collecting material relating to the erection and maintenance of the important fortifications of York throughout successive historic periods, together with many incidents connected with their assault and defence. Considerable and systematic use has been made of the admirable printed calendars of the Patent, Close, and other national records still under process of gradual publication. As this is a monograph on the defences of a single city, it would have been far better if the original records had been consulted instead of these printed abstracts, as thereby many interesting little details might have been cited that are perforce excluded from mere English summaries of their contents. Another drawback is that the author is left unprovided with material for those periods for which calendars have not yet been issued, such as the latter half of the reign of Edward III. or the reign of Henry VII. Thus the first appendix to this book gives abstracts from the Patent and Close Rolls pertaining to the fishpond of the Fosse or the King's Pool. As these extracts are entirely dependent upon the printed calendars, there is a blank between the years 1343 and 1378; though we happen to know that there are many and various entries of particular interest concerning the Fosse between those dates. In fact, the printed calendars have been carried somewhat further since this part of the book was sent to press, so that it is not up to date. Now it would not have been very difficult for Mr. Cooper to spend a few weeks at the Public Record Office (or to employ an agent if he cannot read the rolls himself) to recover all the uncalendared entries relative to York walls.

It may seem a little ungracious to fasten on such a feature as this of a book that is well illustrated and presents much that has hitherto been unprinted of the story of York and its defences; but both prospectus and preface state that

"the author claims to be the first to thoroughly and systematically search these authorities [Patent and Close Rolls and other State Papers preserved in H.M. Record Office] for the authentic history of York."

This has, however, certainly not been done, and therefore the book can hardly satisfy a competent antiquary.

#### SHORT STORIES.

*Love and Twenty.* By John Strange Winter. (John Long.)—When a lady produces her ninetieth volume of fiction, one's first thought is of the manual feat she has accomplished. In the case before us the first thought may be charitably repeated in the last, for at least fifteen of the twenty-one stories in this collection were not worth printing. How many more times, we wonder, will fictitious furniture disgorge long-hidden treasure, and fictitious young ladies meddle criminally with the correspondence of lovers? Imagination has atoned before

now for lack of invention; but there is nothing of that rare gift in Mrs. Stannard's mixture of perkiness and sentimentality. Two stories of unhappy marriage have the merit of addressing themselves to grown-up intellects; that of the *demi-mondaine* who was so bored by the respectability she had coveted that she eloped from her husband reads like a transcript from life. We regret the snobbish note which is struck in an amusing tale of a clerical smoker whose fuses ignited in his pocket while he was officiating before royalty.

*Tales of the Five Towns.* By Arnold Bennett. (Chatto & Windus.)—This is a distinct improvement upon 'Teresa of Watling Street,' and something of a return to its author's more sincere and ambitious method in 'Anna of the Five Towns.' The inspiration of his smartness in extravaganza he may draw from London, but that of his best work has come so far from the Potteries. Eight of the stories in this book have really homely backgrounds; but five carry us further afield, though still among familiar characters. Here, as elsewhere, Mr. Bennett's imagination seems to favour the extravagant and fantastic, so soon as he gets away from the smoke of the Staffordshire manufacturing centres. Outside the Potteries the world would seem to be not merely a stage to this writer, but a stage upon which a sort of everlasting harlequinade is in progress. But one cannot deny that he is entertaining in his caricatures. His besetting fault lies in his unresting effort after smartness. When serious and unaffected his work is pleasing.

*The Woman-Stealers.* By J. H. Knight-Adkin. (Isbister.)—The author in his preface apologizes for an anachronism, in that he represents the Vale of Evesham as being submerged at the period of these ingenious tales of the House of the Otter. But he might have gone further and extended his apologies, for the book is largely anachronistic. The stories concern "our earliest Celtic ancestors," to whom he gives such names as Gwen and Caradoc. And not only is the Vale of Evesham submerged, but the mammoth is still to be hunted, and the ichthyosaur is, so to speak, alive and kicking. These facts surely strain credulity. It would have been wiser if Mr. Knight-Adkin had frankly thrown over science and history, and depended entirely on his imagination. For the art of his stories has nothing to do with their accuracy; and he has succeeded in giving an atmosphere of his own to them, not so convincing as that Mr. Wells created in his tales of the Stone Age, but effective all the same. At this period the Celtic settlers lived on the fringe of Aryan civilization (or barbarism), and were at least superior to the cave-dwellers. Lake-dwelling, as is well known, was a later and more advanced stage in evolution. These earth-dwellers, or Iberians, are gruesomely suggested. They are Morlocks whose name spells terror to the tall, fair Aryans. Mr. Knight-Adkin manages to suggest the desolation and wildness surrounding these outposts of the superior race, and his trajectio[n] of the ignorance of primitive man on this unknown immensity is very impressive. As the tales appear to be a maiden effort, it is likely that we shall hear a good deal more of the writer, whose considerable gifts are shown on almost every page.

*The Confessions of a Young Lady,* by Richard Marsh (John Long), is light and vivacious. The style and expression show in the author want of thought, and give food for it to the reader, and all this cannot quite be laid to the account of the "young lady" who unfolds her tale. She has a rather bright and amusing personality of her own, and one regrets that her revelations take up only a part

of the volume. The rest of the stories are neither amusing nor instructive. In the young-lady part each chapter is a complete episode, and may be read as such, though it is at the same time progressive. The old, old trick of broken ice and an immersion are used to bring the girl's love affairs to a happy conclusion. We had begun to think we had seen the last of this and the once popular sprained ankle or infuriated cattle.

#### OUR LIBRARY TABLE.

MESSRS. LONGMAN publish a vivid picture of war by Mr. Frederic Villiers, who did not wait for the fall of Port Arthur, but saw a great deal now recorded in *Port Arthur: Three Months with the Besiegers*. We need not tell our readers, who are doubtless well acquainted with the quality of the work done by Mr. Villiers, that the illustrations by sketch and photograph are excellently chosen, and that, taken together with the text, they bring the siege before us with perfection. The best of all the descriptions of Mr. Villiers, one may almost assert, is his dream. Some readers of 'Man and Superman' think the dream of Mr. Bernard Shaw the least admirable part of his best book. No one will say the same of the Port Arthur of Mr. Villiers. He had been so long outside Port Arthur that at last he dreamt that he was in it. The Russian Commander-in-Chief received him and gave him the best of drink and smoke. The general was, however, surrounded by all the Plevna heroes, including Skobelev and Todleben, who have long been dead, and by many distinguished Russian ladies, including one well known in London—the jewels and decorations being illuminated by searchlights and star shells. Mr. Villiers was delighted to meet "a famous Russian lady diplomatist of many years ago":

"My dear Madame," I cried, "this is indeed a pleasure. Why, it is quite a quarter of a—"

"Stop!" she almost shrieked; "don't trouble about dates."

The Russian general cut in, and was rebuked by the lady for talking "shop.....Mr. Villiers will wish himself back with his friends the Japanese." The general explained that he had forgotten them, but added that his "august master cabled" the White Cross of St. George that morning for successes against the foe. On cross-examination by the correspondent as to the cable being cut, a confused explanation that the cross had come by wireless telegraphy was broken in on by a Russian shout, "Holy saints!" and Mr. Villiers woke with the first shot from the Japanese eleven-inch mortar. A mortar of more literary interest was developed by the siege, "made of wood and strengthened with thongs," and worked "by two soldiers to each piece." It is indeed curious that after many centuries the most scientific of armies has returned to the big gun depicted in the Plantagenet illuminations as used in the siege of "the strong town of Africa."

MR. NASH sends us a second volume on Russia—*The Truth about Russia*, by "Carl Joubert." The choice of pseudonym is odd. The names are common in French Protestant places of refuge in Prussia or in Holland, and it is hardly decent for one who is not a Prussian or a Dutch Choubert to pick for himself so peculiar a name. The contents do not please us more than does the title. The war is producing a crop of books as plentiful as was the South African harvest; but while most of the South African books were more or less good, most of the Russo-Japanese books are thoroughly bad. The author seems to have a peculiar prejudice against the "Greek Church," and no one would judge from his pages that the Orthodox Church of Russia, and that of the so-called "dissenters," the Old-Believers,

are, like the Greek Church under the Patriarch of Constantinople, the Bulgarian Church, the Servian Church, and many others, branches of the Eastern Church, with history and traditions even more venerable to most English Churchmen than those of the Western Church itself. The nature of the persecution under Nicholas is also misunderstood. The words used as to "Roman Catholics" suggest that there was a general persecution of the adherents of the Western Church. We are not prepared to defend the doctrines or the methods of the Russian autocracy. The point is that no one would gather from "Carl Joubert's" pages the fact that Roman Catholicism, Lutheranism, and Mohammedanism were "recognized religions of the Empire" all through the time of Nicholas I., as they are now. The persecution of the Jews in Russia has always been shameful, and never so bad as at the present moment. The author gives a very different picture of Alexander III. from that formerly accepted in this country. It is hardly well expressed, though it may be truthful: "He could swear like a.....and drink like a fish.....he would behave himself in the presence of ladies of the Court with all the abandon of a bargee." The Grand Duke Serge, his brother, still Governor-General of Moscow, and closely related by marriage to our Royal family, is described as a swindler. The dowager-empress, sister of our Queen, is virtually attacked for "shady" company-promoting. Queen Alexandra is herself dragged in as interfering at the wish of her sister on behalf of Russia. We agree in the author's low estimate of the Russian Government, though we think the epithet "good," which he applies to De Witte, considered as "a man," almost ludicrous. But we cannot approve of his treatment of the Emperor's mother, which we believe to be based on ignorant calumny.

MESSRS. METHUEN publish *Winston Spencer Churchill*, by Mr. McCallum Scott, a political biography not in the line of *The Atheneum*. It is a strong statement, even for a book of this kind, to attribute to Mr. Churchill the disruption of the Unionist party: "He has.....rent in twain a great political party," and the "he" is Mr. Churchill. Not enough is made of the Malakand book, of which we wrote on its appearance seven years ago that it contained one of the finest passages in the field of English letters. The way in which Mr. Churchill has mixed correspondence and fighting has, on the contrary, been blamed in *Atheneum* notices of other volumes, and is glossed over by Mr. Scott. It is difficult to discover whether Mr. Churchill fought for Spain against the Cubans, or why, if not, he received, as we are twice told here, the First Class of the Order of Military Merit from Spain, being at the time a British officer. In the Malakand war correspondents took the usual liberties, and Mr. Churchill was in fact attached to the force as an officer. In the Transvaal he was a correspondent, not a soldier; but he fought, and had the Boers been Russians they would have shot him, to the loss of the House of Commons. The doubtful episode of the escape is treated without much sense of humour or much tact: after it "The friend was in prison—and safe."

MR. POWELL MILLINGTON's little volume on the recent Tibetan expedition, *To Lhassa at Last* (Smith & Elder), will appeal to a wide circle of readers who have not the time or the means of following its history in the larger and costlier works of other chroniclers. Mr. Millington's experiences are racyly written, and he tells a story of ills borne with a light heart. The picture he presents of the difficulties of all kinds encountered on the way to Lhassa will tend to correct the impression, somewhat more prevalent than might have been expected, that the whole affair was a

mere promenade without difficulty or danger. Mr. Millington refers to the transport service, with which he was himself connected, in several passages, and in one he speaks of the difficulty of getting this "five-mile-long serpent to crawl through Red Idol Gorge" and to "wriggle over a certain very narrow, rather ricketty, bridge." He also protests against the idea that there was no danger, and includes a very vivid description of the gallantry with which the officers and their men pursued the enemy through narrow streets and dingy courtyards into buildings of all kinds, generally pitch dark, where they were liable to be fired on by an unseen foe at close quarters. Besides all these considerations, it should be remembered that the fighting took place after racing up steep slopes in rarefied air, and Mr. Millington is justified in contending that for these reasons "Tibetan warfare should not be despised." The closing scene of the signing of the treaty in the Throne or Audience Room of the Potá-la is well described. There is just enough about politics to prevent the reader from forgetting the serious side of the subject, but Mr. Millington's main purpose is to amuse his readers, and he is most at home when telling them the best way for two men to ride one horse, or recounting the frolics of a Bhutya pony.

SIR SPENSER ST. JOHN would have been better advised if he had written *The Adventures of a Naval Officer*, by Capt. Charles Hunter, R.N. (Digby), as avowedly a work of fiction. Publishing it as he has done—in a form with title-page and preface, all suggesting that it is a chapter of autobiography—it is certain to annoy those readers who know anything of the internal history and traditions of the navy during the last century; for many of the incidents related have been well known and talked of, with many different surroundings, for the last hundred years or longer, while a casual reference to a shelf of old Navy Lists will show that there is not, and never was, in the navy, a Capt. Charles Hunter, or any captain whose career corresponds with that described. More captains than one may have imprisoned a refractory midshipman in the hen-coop. Many years since the present writer heard it told as having happened on the African station; old naval officers say it used to be told of Sir Thomas Troubridge in the Blenheim; and very possibly the contemporaries of Troubridge were in the habit of telling it of Griffin, or Hervey, or any one else whom tradition described as a taut hand. But once put aside the idea that the book is in any sense an autobiography, or an account of the naval usages of the day—of which indeed it is a travesty—and the book is thoroughly enjoyable. No one knows Borneo better than Sir Spenser St. John; and though naturalists may question the extraordinary statement that the alligators there have a dorsal fin, the stories of adventure are probably based on fact; they are excellently told, and will delight many young readers, as they have delighted one who is no longer young.

HAD the translation which is before us of one of M. Bourget's novels, *Divorce* (Nutt), been merely a translation, we should have done our best. It is not easy to bring the reviewer to read through a translation of a book he knows, and the translation of which seems to him unnecessary. Who is there capable of understanding a French point of view, and fit to read a French modern novel, who knows no French, and who wants to read a book which must be full of French idioms, lost upon him by the nature of the case? No translation can give a picture, unless it is so "free" that it ceases to be mere translation. We cannot say that E. L. Charlwood's is a satisfactory performance. His preface is against him, in which he takes quite seriously M. Bourget,

the "eminent layman" who "has preserved a lofty impartiality" in this "study of the evils entailed by any departure from the strictest monogamous standard." This is not the view of M. Bourget which is taken in France, either by the public or by his friends. We may share his supposed view as to the evils of divorce, but we reject this polemical study, and M. Bourget as a moral teacher.

MESSRS. LONGMAN have sent us a new edition of the *Memoirs of the Verney Family during the Seventeenth Century*. Dr. S. R. Gardiner's excellent introductory note, explaining how the late Lady Verney came to sort the old papers at Claydon House, and by-and-by to weave them into a story, has, of course, been retained. To her daughter-in-law, the present Lady Verney, it fell to continue the work, vols. iii. and iv. appearing under her sole editorship, while she was practically responsible for vol. ii. We now have reissue by her of the first two volumes, somewhat abridged and carefully corrected. Lady Verney appears to have been fortunate in her correspondents, English and American, who have supplied her with additional information, or rectified misstatements such as inevitably occur in the annotation of memoirs dealing with such a tangled age as the seventeenth century. The result is in all respects satisfactory; and the Verney correspondence in its revised form may be freely commended to all who take interest in bygone manners and the vicissitudes of old families.

M. JULES CLARETIE has prefixed to the *Mémoires de Général Govone*, translated by Commandant Weil (Fontemoing), an interesting preface. The general, who played at an early age a considerable part, was much heard of at the time of the peace negotiations between Austria and Prussia in 1866. He was, in fact, the Italian agent who was sent to watch on behalf of the allies of Prussia. After this he was chief of the staff in Italy, and then Minister of War in the Sella Ministry. He prepared the occupation of Rome, retired in ill-health immediately after that event, and died in 1872, aged only forty-six. The French edition of the life of General Govone by his son is justified and explained by the fact that, for his situation, Govone was as friendly as he could be to the French, and belonged rather spiritually to the days of 1859 or to those of the Barrère dispensation than to those of the Prussian alliance. There is not much light thrown by the Govone memoir on historical events. The general does not seem to have left papers of his own which bear upon the Hohenzollern candidature. What we find about the events of 1869 seems to come rather from the son. We are told, truthfully, that Austria and France carried on with Italy slow negotiations, which were in the hands of the two emperors and the king, and were rather in the nature of a personal agreement between the three than of treaties between the Governments. The reason given in the book before us lies in Italian ministerial instability. There was another reason, to be found in the relations between the Hungarian advisers of the Emperor of Austria and the Prussians. We are here told that in 1869 the exchange of ideas had arrived at such a point that it became possible to prepare a formal agreement between the Governments, and that such a proposition was made to the Italian Ministry. We already knew that they were sounded by the Emperor of the French, and that the conclusion of an alliance was prevented by the Italian condition of the withdrawal of the French troops from Rome. We did not know, so far as the writer of the present notice is aware, that there were direct negotiations between Italy and Austria in June, 1869; but the statement on the subject in the Govone memoirs is not clear, and adds little to our

knowledge. There is, indeed, one Italian who could throw light upon it, but the discretion which has marked his diplomatic career is unlikely to be marred by any future revelations to be made by Count Nigra. Commandant Weil has done excellently the work of translation, and, as in all his valuable books, there is a careful list of *errata*. We do not think, however, that he has checked the references in the index, for it so happens that the two which we looked at were wrong.

In a pleasant book on *L'Ombrie, l'Ame des Cîtes et des Paysages*, just now published by the Librairie Hachette et Cie., the author, M. René Schneider, explains to the French that we English alone trouble ourselves about Assisi and St. Francis, and that we really understand both landscape and "the primitives"—a deserved tribute. The writer's surprise at the more or less cultivated English he met at Perugia and elsewhere in Umbria, whose conversations he records, seems to show that he thought previously that all Britons since the Elizabethans and Milton were of the "John Bull" type.

MESSRS. MACMILLAN have sent to us Mr. Bryce's *Holy Roman Empire*, which has reached its twentieth and, we gather, its final edition. The author has carefully revised it, adding interesting accounts of Marsilius, Arnold of Brescia, and the East Roman Empire. Perhaps the most valuable of all the additions is the insertion of a brief account of the famous "reception" of Roman law in Germany in 1495. No praise of the work, now a classic, is needed from us.

*England a Nation: Papers of the Patriots' Club*. Edited by Lucien Oldershaw. (Brimley Johnson.)—We welcome this book, not for the opinions of the authors, but for the spirit which they express. The need of the civilized world at this moment is for ennobling ideals. Years ago the greatest of modern Imperialists expressed his weariness of a race of men who had "mistaken comfort for civilization." The strange nostalgia of Disraeli, weeping by the waters of the modern Babylon and demanding with the insight of genius ideas to regenerate a world sunk in commercialism, with its soul throttled by luxury, is in a certain sense paralleled by Mr. Oldershaw and his comrades. All alike cry out against the sordid materialism which is slowly eating the life out of Western Europe and bringing a dry-rot into the edifice of humane culture. All alike desire to re-inspire their countrymen not merely with noble ideals, but also with those particular ideals of liberty and justice which Englishmen believe, or did believe, to be the *cachet* of the nation that made the "glorious Revolution." All alike desire that quiet pleasures, homely interests, and unostentatious society shall take the place of the fevered rush for excitement which destroys life through the intensity of the love of living, and of the prevailing worldliness which seeks in every social duty only the means of advertisement. A profound disgust has overtaken at least a few for the unrelieved monotony of selfishness which is the ideal of the modern world.

For this reason we welcome the book, and trust that it will do good. Mr. Chesterton is at his best in a paper on 'The Patriotic Idea,' in which, like Mr. Law in the paper on 'Ireland,' he seeks to show that between Imperialism on the one hand, and Cosmopolitanism on the other, there is a place for those who love "the soul of a people" and find in the living nation a reality of personal identity which makes it far more than a mere aggregate of individuals. We think Mr. Chesterton's essay not only the most brilliant, but also the most illuminating in the book. It is, however, hard run by Mr. Ensor's charming paper on 'The English Countryside.' The writer is perfectly justified in pointing to this as the real distinction of England, its real ground of

superiority to foreign lands. He is also correct in his analysis of the causes which are rapidly destroying this character. Mr. Masterman's paper has some excellent practical suggestions, but it is marred by the monotony of its rhetoric. To close every paragraph with a pathetic dying fall of similar cadences destroys the charm of what ought to be a rare effect of emotion.

Into the substance of these papers we cannot enter, for obvious reasons. It is noteworthy, however, that Mr. Law defines independence as the goal of Irish nationalism. One other point we may notice, since it is one of fact. Mr. Chesterton denies that there is such a thing as the patriotism of empire. We can hardly suppose the writer ignorant of such a book as Mr. Bryce's noticed above. But he certainly has not pondered over it. That work shows this kind of patriotism strong enough to survive the sack of Rome—survive the barbarian conquests—survive in some sort the feudal system, and alike in East and West Europe to be the means whereby culture and civilization were preserved in ages of violence, and some notion of ideal justice inspired the political relations of mutually hostile states. It may be doubted whether any nationality ever inspired a patriotism grander or more enduring than that summed up "in the first name of the world's names, Rome."

THE copy of *The Dickensian* sent to us was mislaid. However, our late notice of it enables us to announce the pleasant fact that a second edition of the first number before us will be ready this week, the first having been already exhausted. The cover of the magazine is reproduced from the original green wrapper of 'PICKWICK'—a good idea. Mr. Arthur Waugh writes well on the late F. G. Kittson, and there are a number of interesting early criticisms and records concerning Dickens. Altogether the editor, Mr. B. W. Matz, is to be congratulated on a capital beginning.

WE have on our table *A Magisterial Handbook*, by W. H. Foyster (Eppingham Wilson),—*John Milton*, by M. K. Roberts (Burleigh),—*Catalogue of British and American Book-Plates bequeathed to the Trustees of the British Museum* by Sir A. W. Franks, Vol. III. (Trustees British Museum),—*Personal and Ideal Elements in Education*, by H. C. King (Macmillan),—*Handbook on the Municipal Enterprises of the Corporation of the City of Glasgow* (Glasgow, Anderson),—*The Science of Palmistry*, by E. Lawrence (Kegan Paul),—*The Aeneid of Vergil*, Book III., edited by A. Sidgwick (Cambridge, University Press),—*Chinese Art*, by S. W. Bushell, Vol. I. (Wyman & Sons),—*The Museums Journal*, edited by E. Howarth, Vol. III. (Dulau),—*Practical Methods in Modern Navigation*, by Comte de Miremont (Philip),—*The A B C of Compass Adjustment*, by E. W. Owens (Philip),—*Illustrated Notes on Manks Antiquities*, by P. M. C. Kermode and W. A. Herdman (Liverpool, Tinling),—*The Prometheus Bound of Aeschylus*, edited by J. Case (Dent),—*Darwinian Fallacies*, by J. Scouller (Simpkin),—*The Commission of H.M.S. Pandora*, 1901-4, by W. A. Wheeler (Gerrards, Ltd.),—*The Strollers*, by F. S. Isham (Ward & Lock),—*The Secret of Wold Hall*, by E. Everett-Green (Hutchinson),—*When the World went Wry*, by M. F. Wilson (Sonnenschein),—*The Reckoning: a Dramatic Poem*, by Oliver Brett (Humphreys),—*The Life Everlasting*, by the Rev. D. Purves (Edinburgh, T. & T. Clark),—*Religion for all Mankind*, by the Rev. C. Voysey (Longmans),—*and The Great Religions of India*, by the Rev. J. Murray Mitchell (Oliviphant, Anderson & Ferrier). Among New Editions we have *The Age of Shakespeare*, by T. Seccombe and J. W. Allen, 2 vols. (Bell),—*The Island of Tranquil Delights*, by C. W. Stoddard (Chatto

& Windus)—and *A Laboratory Guide in Elementary Bacteriology*, by W. D. Frost (Macmillan).

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

*Do We Believe?* with Introduction by W. L. Courtney, 3/6  
Lau.

Micklethwait (St. J. C.), *The Licensing Act*, 1904, 2/6 net.  
Urban Police and Sanitary Legislation, 1904, compiled by F. N. Keen, 10/- net.

##### Fine Art and Archaeology.

Macquoid (P.), *A History of English Furniture*, Vol. 1, Part 4, folio, sewed, 7/6 net.

Tintoretto, roy. 8vo, 3/6 net.

Year's Art, 1905, cr. 8vo, 3/6 net.

##### Music.

Scarlatti (Alessandro), *his Life and Works*, by E. J. Dent, imp. 8vo, 12/6 net.

##### Political Economy.

Deville (G.), *The People's Marx*, cr. 8vo, 6/- net.

##### History and Biography.

Bain (R. N.), *Scandinavia*, cr. 8vo, 7/6

Daly (A. A.), *The History of the Isle of Sheppey*, 2/6 net.

D'Arblay (Madame), *Diary and Letters* (1778-1840), Preface and Notes by A. Dobson, Vol. 3, 8vo, 10/- net.

Douglas (Sir R. K.), *Europe and the Far East*, cr. 8vo, 7/6

Evans (H. R.), *The Napoleon Myth*, 8vo, 3/- net.

Fitzgerald (P.), *Lady Jean*, 8vo, 12/- net.

Lazare (B.), *Anti-Semitism: its History and Causes*, 8/6 net.

Port Arthur: *Three Months with the Besiegers*, by F. Villiers, 8vo, 7/6 net.

Smith (Sydney), by G. W. E. Russell, cr. 8vo, 2/- net.

##### Geography and Travel.

Sicily, by D. Sladen, cr. 8vo, 5/- net.

Uganda and its Peoples, by J. F. Cunningham, 24/- net.

##### Sports and Pastimes.

Sandringham: *the Royal Home of Sport*, folio, 10/- net.

##### Education.

Gunn (J.), *The Infant School: its Principles and Methods*, cr. 8vo, 3/6

##### Science.

Ambidexterity, by J. Jackson, 8vo, 6/- net.

Archives of the Middlesex Hospital, 8vo, 5/- net.

Parr (A.), *Machine Tools and Workshop Practice*, 10/- net.

##### General Literature.

Atherton (G.), *The Bell in the Fog, and other Stories*, 6/-

Awakening of Japan, by Okakura-Kakuzo, cr. 8vo, 5/- net.

Burdett's Hospitals and Charities, 1905, cr. 8vo, 5/- net.

County Councils, Municipal Corporations, and Local Authorities Companion, 1905, 8vo, 10/-

Cleve (L.), *Stolen Waters*, cr. 8vo, 6/-

Crowe (H. S. W.), *In Defence of a King*, cr. 8vo, 6/- net.

Gibbs (F.), *Facts and Ideas*, cr. 8vo, 3/-

Graham (R. B. C.), *Progress, and other Sketches*, cr. 8vo, 6/-

Green (E. Everett), *The Secret of Wold Hall*, cr. 8vo, 6/-

Grundy (M. Barnes), *The Vacillations of Hazel*, cr. 8vo, 6/-

Gull (C. Ranger), *A Story of the Stage*, cr. 8vo, 6/-

Hart's Annual Army List for 1905, roy. 8vo, 2/-

Kelly's Handbook to the Titled, Landed, and Official Classes for 1905, cr. 8vo, 16/-

Lane (B. M.), *Nancy Stair*, cr. 8vo, 6/-

Lawrence (K.), *The Science of Palmistry*, 4to, 3/- net.

McCutcheon (G. B.), *The Sherrods*, cr. 8vo, 6/-

Middlemass (J.), *Count Reminy*, cr. 8vo, 6/-

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##### FOREIGN.

##### Theology.

Alès (A. d'), *La Théologie de Tertullien*, 8fr.

Hagen (M.), *Lexicon Bibliorum*, Vol. 1, 14m. 40.

Tixeront (M. J.), *Histoire des Dogmes: I. La Théologie Anténicéenne*, 3fr. 50.

Zahn (T.), *Der Brief des Paulus an die Galater*, ausgelegt, 5m. 70.

##### Fine Art and Archaeology.

Grienberger (J. R. v.), *Vasa et Supellecilia Liturgica Novis Artis Formis Exhibita*, Part 1, 20m.

Gruel (L.), *Manuel Historique et Bibliographique de l'Amateur des Reliques*, Vol. 2, 100fr.

Mommesen (T.), *Hirschfeld (O.), Dessau (H.), Ephemeris Epigraphica*, Vol. 9, Part 2, 8m.

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Audoulet (A.), *Carthage Romaine*, 25fr.

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Hauvette (A.), *Archéologie: sa Vie et ses Poésies*, 7fr. 50.

Herriot (E.), *Madame Récamier et ses Amis*, 2 vols. 15fr.; Un Ouvrage Inédit de Madame de Staél, 3fr.

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Laurie (A.), *Les Chercheurs d'Or de l'Afrique Austral*, 3 vols. 9fr.

Martin-Ginouvier (F.), *Un Philanthrope Méconnu du XVIII. Siècle: Pâliron de Chamousset*, 7fr. 50.

Merlette (G. M.), *La Vie et l'Œuvre de Elizabeth Browning*, 8fr.

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##### Geography and Travel.

Eckert (M.), *Grundriss der Handelsgeographie*, 2 vols. 11m. 80.

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Frick (P.), *Fouilles et Fondations*, 12fr.

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Austray (H.), *L'Eupanoptone*, 3fr. 50.

Formont (M.), *Le Pêche de la Morte*, 3fr. 50.

Georget (A.), *Émancipées*, 3fr. 50.

Nau (J. A.), *Le Prêtre d'Amour*, 3fr. 50.

O'Monroy (R.), *L'Amour sans Phrases*, 3fr. 50.

Stéphane, *Grand' Maman*, 3fr. 50.

#### THE UNIVERSITY LIBRARY, CAMBRIDGE.

THE Library of the University of Cambridge must now be added to the long list of those institutions which are compelled to invoke external aid if they are to maintain their prestige and their usefulness. An appeal "to the members of the Senate and friends of the University," in the form of a pamphlet, produced with all the attractiveness for which the Cambridge Press is justly celebrated, reached us a few days ago. In this document, signed by the Vice-Chancellor, the Librarian, and the Registry, and in course of issue by the University Association, with the approval of the Library Syndicate, the needs of the library are set forth clearly and distinctly, but with commendable moderation. They are summarized as follows:—

1. Bookcases for the rooms of which possession has been recently obtained.

2. Alterations and repairs in some of the older rooms, especially in the direction of preventing risk from fire.

3. Provision of a room for reading and reference, and specially for the consultation of current numbers of periodicals.

4. Introduction of modern appliances for the staff and for students.

5. Increase in the permanent staff.

6. Increase in the sum set apart for purchase of books.

7. Increase in the sum set apart for maintenance.

8. Installation (part) and continuation of the Acton Library.

This summary is succeeded by explanations, under the different heads, of what is wanted, and what it is proposed to do. Into these details, however, we need not enter, for the summary, brief as it is, pleads eloquently on behalf of the appeal. It is easy to see what has happened. The Library of the University of Cambridge is a public library on the medieval system, belonging to the Senate, as a college library belongs to the Fellows, or a monastic library to the brethren of the House. The Senate has gone on using it year after year, and enjoying the inestimable privileges of access to the shelves and of borrowing ten volumes at a time, without reflecting that a day must come when the beloved institution, to which all Cambridge men are deeply attached, would show signs of decay and need vigorous help in many directions. We are not in love with the phrase, but we feel compelled to admit that this library is not "up to date." The ever-increasing stream of books flows in, but there are no shelves to contain them; scholars give or bequeath their collections, but there are no hands to catalogue them; members of the staff grow old, but there is no money wherewith to pension them; valuable books are offered for purchase, but it is necessary to decline them.

The crisis, if we may so speak, has been brought about by the removal of the geological collections from the ground floor and basement of Cockerell's building to the new Sedgwick Museum. These rooms have now devolved to the library, as have also the rooms lent to the University for public purposes, and the Arts School. The increase of space, so long desired, has come at last; but the appeal makes

it clear that, without very substantial pecuniary help from without, it will be impossible to make use of it. The Senate has sanctioned a certain outlay, and the Financial Board, with its usual public spirit, has promised to find as much money as possible; but no board, however generous, can make bricks without straw. The appeal makes it clear that at least 21,200/- is required for immediate wants, in addition to what the Financial Board has undertaken to supply; and that 3,800/- a year (or a capital sum of 126,700/-) could well be spent on maintenance. These two sums give a total of 147,900/-

We wish all success to the gallant persons who have undertaken to collect this sum; and we learn with pleasure that the appeal is being made with the hearty concurrence of many resident members of the University, who have already made liberal donations. Intending donors should communicate with Mr. E. H. Parker, Barclay's Bank, Cambridge; the secretaries of the Association, Mr. H. J. Edwards, Peterhouse; and Mr. H. A. Roberts, 61, St. Andrew's Street, Cambridge; or Mr. J. W. Clark, Registrar, Scroope House, Cambridge.

#### THE SECOND PRAYER-BOOK OF EDWARD VI.

The Library, Trinity College, Dublin.

THERE is in this library a copy of an edition of Edward VI.'s second Prayer-Book which seems to be undescribed. It wants all before "The order how the rest of Holy Scripture," &c. The fourth extant folio begins the Kalendar (6 ff.). Then follow A (2 ff.), the Act of Uniformity; then A-Z, &c., in sixes. It has not the forms of ordination, &c. Many woodcut initials resemble those in the Bibles of 1541 (Grafton and Whitchurch). In addition, there are larger historiated initials about 58 mm. square. For example, at the beginning of the Office of Baptism is a picture of the Nativity; at the beginning of the Communion, a woodcut of the Annunciation; before the Order for Administration of the Lord's Supper, a woodcut of the Widow's Mite; before the Act of Uniformity, H (for w.), with arms of Henry VIII. and the words "Kynge Henry the III." (sic). There are several errors in the headings. Thus the Athanasian Creed on the second page is headed "The Litanie"; the Litany, again, on the third page, is headed "Euenyng Prayer"; the Order of Matrimony, p. 5, has "The Communion"; the Order for Visitation of the Sick, p. 3, "The Communion"; and p. 7, "Against synners."

There is no copy in the Museum or in the Bodleian, and I should be obliged to any reader who could give me any information about the edition.

T. K. ABBOTT, Librarian.

#### BIBLIOGRAPHICAL DEFINITIONS.

General Library, British Museum (Natural History).

SOME few years ago the Publishers' Association of Great Britain and Ireland drew up a series of definitions, with the view of ensuring that a precise meaning should be assigned to the word "edition" and other terms in use on title-pages, and added, quite truly, that "it is hardly possible to overstate the importance to bibliographers, librarians, and collectors of books, of accurate information on these heads."

These definitions are as follows:—

*Impression*.—A number of copies printed at any one time. When a book is reprinted without change it should be called a new *impression*, to distinguish it from an *edition* as defined below.

*Edition*.—An impression in which the matter has undergone some change, or for which the type has been reset.

*Reissue*.—A republication at a different price, or in a different form, of part of an impression which has already been placed on the market.

For a librarian, however, these terms are insufficient, and in hopes that a set might be drawn up which would prove equally useful to both publishers and librarians, and find general acceptance, the appended series was, through the courtesy of Messrs. Longman, submitted in the first instance to the Council of the Publishers' Association. That body, however, declined to take further steps in the matter. Nevertheless, there is great need for the employment of a more extended and accurate set of terms in cataloguing, to take the place of the much overworked "[Another edition]," &c., with the inevitable explanatory notes.

Under these circumstances, may I ask the kind assistance of space in your columns in order to bring these suggested terms before the notice of fellow-librarians for the purpose of inviting their criticisms, and, if possible, of obtaining their support in securing the ultimate adoption of some such code?

#### SUGGESTED TERMS FOR DIFFERENT STAGES IN PUBLICATION.

*Impression*.—A number of copies printed at any one time.

*New Impression*.—A republication without change (i.e., second 1,000, &c.).

*Another Issue*.—An impression, already published in one set or serial, that is republished without change of type or setting in another set or serial.

*Reprint*.—An impression in which the type has been reset, while the matter and date remain unchanged. (This also applies to memoirs in serials, or portions of larger works.)

*Reissue*.—An impression in which the type and date are changed, but not the matter.

*New (second, third, &c.) Edition*.—An impression in which the matter has been altered, and the date changed, while the type usually differs from that of previous issues.

*Extract*.—An impression, without change of type or setting, of some memoir in a serial, or of some portion of a book.

*Preprint*.—An impression of some memoir out of a serial, or of some portion of a book, published in advance, but in the exact type and setting of the serial or work of which it afterwards forms a part.

*Advance Print*.—An impression of a memoir for a serial, or of part of a work, published at an earlier date and in different type and setting from that of the serial or work of which it afterwards forms part.

*Snatch or Cutting*.—A memoir or portion of a work, cut out of the original volume.

B. B. WOODWARD.

#### DRUMMOND AND GIAMBATTISTA MARINO.

King's College, Aberdeen.

It seems to have escaped the notice of Mr. W. C. Ward ('The Poems of William Drummond of Hawthornden,' 2 vols., London, 1894), nor has it been pointed out, so far as I am aware, by any one else, that Drummond's longest and best-known composition in verse derives its title, in all probability, from Marino's 'Tebro Festante,' a panegyric and congratulatory poem on the election of Leo XI. (Alessandro de' Medici) to the Papal seat. The work and its occasion are thus described by Menghini ('Vita ed Opere di Giambattista Marino,' Rome, 1888, p. 98):—

"Morto Clemente VIII., nel 1605 gli succedeva per brevissimo tempo Leone XI. per il quale il Marino componeva un panegirico che intitolava il 'Tebro Festante.' Il panegirico si compone di ventotto otte, e rammenta le glorie degli altri due pontefici di casa Medici, Leone X. e Clemente VII."

'Forth Feasting' appeared in its original impression in 1617, but Marino's poem had already been reprinted, once at least, in his 'Nuove Poesie,' 1614. It is included finally in the 'Epitalami del Sig. Cav. Marino,' Venezia, 1667, pp. 249-58. There is nothing to prove conclusively that Drummond was acquainted with

more than the title of the verses, but there is sufficient resemblance between the uprising of Father Tiber and his invocation to the Medici (st. 5-23), and the resonant opening of Drummond's "panegyric to the King's Most Excellent Majesty," to give plausibility to the surmise that he had read this as well as other of his predecessor's writings.

A fuller consideration of Marino's works would also, I think, have persuaded Mr. Ward to reject the date hitherto assigned (on the authority of the late Dr. Laing) to Drummond's well-known letter describing the Fair of St. Germain. The mention of D'Urfé's 'Astrée' clearly hinted a doubt to the editor, hardly dispelled in a foot-note (Introd., xxix), that 1607 was too early. More conclusive, however, is the passage, quoted without remark, on a previous page (xxvii):—

"If Cebes, the Theban philosopher, made a table hung in the temple of Saturn the argument of his rare moralities; and *Jovius* and *Marini*, the portraits in their galleries and libraries the subject of some books, I," &c.

Here the reference is undoubtedly, in the case of the latter, to the 'Galleria,' a curious and interesting collection of madrigals and sonnets to pictures, most of them portraits of celebrities ancient and modern, obtained by Marino from fellow-artists, or seen by him in the cabinets of his patrons. It is to be inferred from Menghini's statement (*op. cit.* pp. 135 *et seq.*) that the scheme of this work only formed itself in Marino's mind after his coming to France in 1615; and the book was published (at Venice) in 1618-19 (*id. p. 141*; D'Ancona-Bacci, new ed., iii. 335).

It would seem, then, that from Drummond's explicit allusion, which is not to scattered verses, but to a "book" comparable to Giovio's 'Elogia,' his letter to Sir George Keith cannot have been written during his student life in France, but must be referred to some later visit to the capital.

JOHN PURVES.

#### COLERIDGE'S "IMITATION" OF AKENSHIDE.

Cornell University, U.S.A.

A COMPARISON of the following two poems by Coleridge and Akenside will reveal one of the few inadvertences in the late J. Dykes Campbell's editing; it may also illustrate what Coleridge sometimes means by his "imitations"; and to the observant it will tell something about the practice through which he gradually acquired his art. On p. 31 of Coleridge's 'Works' (Macmillan, 1893) there is an 'Elegy,' written, it is supposed, in 1794, when the poet was a student at Cambridge, and purporting to be "Imitated from One of Akenside's Blank-Verse Inscriptions." The 'Elegy' consists of six stanzas:—

Near the lone pile with ivy overspread,  
Fast by the rivulet's sleep-persuading sound,  
Where "sleeps the moonlight" on yond reverend bed—  
O humbly press that consecrated ground!

For there does Edmund rest, the learned swain:  
And there his spirit most delights to rove:  
Young Edmund! famed for each harmonious strain,  
And the sore wounds of ill-requited love.

Like some tall tree that spreads its branches wide,  
And loads the west-wind with its foliage pride,  
His manhood blossomed; till the faithless pride  
Of fair Matilda sank him to the tomb.

But soon did righteous Heaven her guilt pursue!  
Where'er with wilder step she wandered pale,  
Still Edmund's image rose to blast her view,  
Still Edmund's voice accused her in each gale.

With keen regret, and conscious guilt's alarms,  
Amid the pomp of affluence she pined;  
Nor all that lured her faith from Edmund's arms  
Could lull the wakeful horror of her mind.

Go, Traveller! Tell the tale with sorrow fraught:  
Some tearful maid perchance, or blooming youth,  
May hold it in remembrance; and be taught  
That riches cannot pay for Love or Truth.

In his Notes (pp. 569-70) Campbell gives no sign of having consulted Akenside to learn the nature of the imitation. This does not

consist, whatever Campbell may have conjectured, in a mere attempt to copy the earlier poet's manner; it is a reworking of his matter, and ought rather to be called an "adaptation." Coleridge's model or material is easily discovered in Akenside's third 'Inscription,' a poem but two lines longer than the 'Elegy.' Let all *Quellenjäger* observe:—

Whoe'er thou art whose path, in summer, lies  
Through yonder village, turn thee where the grove  
Of branching oaks a rural palace old  
Embosoms. There dwells Albert, generous lord  
Of all the harvest round. And onward thence  
A low plain chapel fronts the morning light  
Fast by a silent rivulet. Humbly walk,  
O stranger, o'er the consecrated ground;  
And on that verdant hillock, which thou seest  
Beset with osiers, let thy pious hand  
Sprinkle fresh water from the brook, and strew  
Sweet-smelling flowers. For there doth Edmund rest,  
The learned shepherd; for each rural art  
Famed, and for songs harmonious, and the woes  
Of ill-requited love. The faithless pride  
Of fair Matilda sank him to the grave  
In manhood's prime. But soon did righteous Heaven  
With tears, with sharp remorse, and pining care  
Avenge her falsehood. Nor could all the gold  
And nuptial pomp, which lur'd her plighted faith  
From Edmund to a lothier husband's home,  
Relieve her breaking heart, or turn aside  
The stroke of Death. Go, traveller, relate  
The mournful story. Haply some fair maid  
May hold it in remembrance, and be taught  
That riches cannot pay for truth or love.

Until we have a more specific knowledge of Coleridge's indebtedness to preceding poets against whom he is held to have reacted—an indebtedness that lasted longer in his development than scholars are wont to admit—we shall remain impotent to measure the extent of his reaction. In this instance his unconstrained departures from Akenside, if we can separate these from those that are *metri gratia*, are no more interesting than what he retains of a genius whose "head and fancy" he admired (see Coleridge's 'Letters,' 1895, p. 197).

LANE COOPER.

### Literary Gossip.

MESSRS. SMITH & ELDER will shortly publish 'The Story of an Indian Upland,' by Mr. F. B. Bradley-Birt, an Indian Civilian, whose recent work, 'Chota Nagpore: a Little-Known Province of the Empire,' was well received. This book, like the earlier one, attempts to strike the happy mean between the Blue-book and the novel. It deals with the history of an out-of-the-way district, and the many races that have peopled it. The chapter on Augustus Cleveland recalls the memory of one of those forgotten Englishmen who did much for British empire in India in its early days.

THE Syndics of the Cambridge University Press have decided to undertake the publication of a mediæval history on the same general lines as the 'Cambridge Modern History.' The work will probably consist of six volumes, and will include maps and tables. The first volume will be published shortly after the completion of the 'Modern History.' At the request of the Syndics, Prof. Bury has undertaken to prepare a plan for their consideration. The names of the editors will be announced in due course.

MR. FISHER UNWIN has arranged to publish a volume entitled 'Lucie and I,' by Miss Henriette Corkran. The book is a story cast in the form of an autobiography, and the scenes are laid chiefly in France, Italy, and Switzerland. Its interest lies rather in characterization and dialogue than in plot.

MESSRS. HUTCHINSON are publishing next Tuesday a novel—the first—by the well-known French-American artist, M. André

Castaigne, who himself has illustrated the book with over fifty original drawings. For two years M. Castaigne, who is nothing if not industrious, has been working on 'Fata Morgana,' this romance of art student life, and he describes only what he has seen and experienced himself.

MR. COULSON KERNANAH has resigned the post of literary adviser to Messrs. Ward, Lock & Co., which he has held for very many years. His reason for doing so is that he is anxious to devote himself to his own work. Mr. Kernahan's relations with the directors of Messrs. Ward, Lock & Co. are those of close friendship, and much regret is felt on both sides at the parting. After Lady Day Mr. Kernahan's address will be 16, Norfolk Square, Brighton.

MR. GEORGE ALLEN will publish Mr. George A. B. Dewar's next book, the scene of which is laid in the Solent and largely about Portsmouth and its harbour. The "note" of the work will be national, inspired by an entire belief in things English.

MR. FORD MADDOX HUEFFER has recently completed a volume, to which he has given the tentative title of 'The Book of London.' It sets forth the meaning of London as he views it, and will be published at an early date by the Alston Rivers Publishing Company.

LADY MARGARET SACKVILLE has almost ready for the press a second volume of verse. It will be published under the title of 'A Hymn to Dionysus, and other Poems,' by Mr. Elkin Mathews.

A SPIRITED ode on the Presidential inauguration in the United States has been composed by Mr. Blair Thaw. It strikes the note of fraternity, and is to appear under the auspices of the Peace Society in several hundred American papers on an early day next month.

DR. PAGET TOYNBEE's work on 'Dante in English Literature from Chaucer to Cary' is nearing completion, and it is hoped will be ready for publication by Messrs. Methuen in the course of the present year. The number of writers concerned amounts to close on three hundred, of whom upwards of forty are contributed by the sixteenth century, upwards of thirty by the seventeenth, nearly one hundred by the eighteenth, and the remainder mainly by the first four decades of the nineteenth. The record ends with 1844, the date of Cary's death. Concurrently Dr. Toynbee has compiled a chronological list of English translators of Dante from Chaucer to the present day, which, including the authors of incidental and fragmentary pieces, reaches the somewhat surprising total of well over two hundred.

WE regret to announce the death at Halifax, Nova Scotia, of the Rev. John De Soyres, a nephew of Edward Fitzgerald and a man of great ability, the variety of whose interests, perhaps, deprived him of the reputation which was his due. Mr. De Soyres won the first Members' Prize offered for English at Cambridge, took a Second in Law in 1872, and won the Hulsean Prize five years later, when he took Orders. In 1881 he was appointed Professor of Modern History at Queen's College, Harley Street, and was Hulsean Lecturer at Cambridge in 1885. In 1888 he took a Canadian living.

He edited Pascal's 'Provincial Letters,' and wrote works on 'The Montanists and the Primitive Church' and 'A Word-Book for Students of English History.' Mr. De Soyres wrote occasionally in our own columns.

Is the art of pamphleteering to be revived? Mr. Balfour set the fashion in his 'Economic Notes.' Then we had a pamphlet on 'National Finance' by Mr. Gibson Bowles; and now Mr. A. M. S. Methuen, whose pamphlet on the Boer War had a very large sale, enters the lists with an attack on Mr. Chamberlain's fiscal policy, entitled 'England's Ruin.' Discussed in Sixteen Letters to the Rt. Hon. Joseph Chamberlain, M.P., which will be published next week by Messrs. Methuen & Co. The letters are described as "the simple comment of a plain man on the practical issues of a policy." They are addressed to Mr. Chamberlain not because the author believes they will be read by him, but because it is only through his personality that they can reach the man in the street. "It is not without a touch of sympathy," says Mr. Methuen, "that I can speak to you—that is, to him. Who has not felt, late or soon, seldom or often, what you feel—your doubts, your distrust, your morbid fears, your dread of the day when England shall be as Spain?" The mood comes to all. Let us see whether it is based on reality."

It is interesting to find a modern publisher assuming the mantle of Junius.

*Chambers's Journal* for March will include the following amongst other articles: 'Notes from the Diary of a London Merchant,' by Mr. J. B. Drayton; 'Idle Hours in Caesar's City,' by Miss G. G. Chatterton; 'Lough Neagh and Coney Island'; 'An Edinburgh Rat-Catcher of the Olden Time,' by Major-General Tweedie; and 'The Scotts of Ettrick Forest in Olden Time,' by the Rev. J. Sharpe.

We hear that the printing of one of the large London publishing houses is being withdrawn from the Edinburgh printers and transferred to Glasgow. This means a loss of many thousands of pounds formerly spent in the Edinburgh printing trade.

THE death is announced at Edinburgh, in her eighty-second year, of Mary Anne Cadell, eldest daughter of Scott's latest publisher, Robert Cadell, and widow of Sir William Liston-Foulis of Colinton. Lady Foulis had in her possession several relics of her father's connexion with Walter Scott, including the MS. of 'Redgauntlet,' and five volumes of Scott letters. The MS. of 'The Pirate' went to her younger sister, the widow of Dr. R. H. Stevenson. Lady Foulis supplied Thomas Constable with a good deal of material for his 'Archibald Constable and his Literary Correspondents.' Robert Cadell, who became Scott's publisher after Constable's failure in 1825, made so much out of the connexion that he died a rich man. According to *The Athenæum* of April 12th, 1851, he paid between 1828 and 1848 37,000£. for various Scott copyrights.

A CORRESPONDENT writes from the Oratory:—

"There is a slight mistake in the short review of 'The Life of St. Francis,' by St. Bonaventura, translated by Miss Salyer, in *The Athenæum*,

February 4th. Your reviewer states that the first English translation of this work appeared in 1635. On examining the copy in our library I find it was published in 1610, and that the edition of 1635 is the second. The edition of 1610 is not dedicated to Lady Winifred Englefield, but 'To The Right Worshipfull and most worthy religious gentleman A. B.' by E. H."

MR. GEORGE JACOB HOLYOAKE'S 'Bygones Worth Remembering' will be published by Mr. Fisher Unwin on Monday next. The veteran agitator will have much to tell about the Anti-Corn Law League and the men who have taken part in the reform movements of the past sixty years.

MR. A. C. MANSTON writes from Ashley Bank, Castle Douglas, N.B.:—

"Your critic of Mr. Gosse's 'French Pro-fils' says that it contains 'the only account of Barbey [d'Auréville]—denuded in your columns of his accent] which we remember to have read in English.' On this point your critic's memory must be short or unfurnished, for only last year Prof. Saintsbury dealt with Barbey in his 'History of Criticism,' iii. 433-6."

Two or three pages hardly amount to a substantial account worth recording.

THE REV. J. P. MAHAFFY, C.V.O., has been appointed by the Governing Board to represent the University of Dublin at the coming congress at Athens.

MESSRS. PUTNAM announce that *The Critic*, their illustrated literary monthly, has absorbed *The Literary World* of Boston, and will henceforth be known as *The Critic and Literary World*. Miss J. Gilder continues to control the combined publications.

DR. B. P. GRENFELL and Dr. A. S. Hunt, who resumed the excavations at Oxyrhynchus for the fourth season early in December, have recently been making large finds of Greek papyri. These range from the first century B.C. to the fifth century, the bulk of them belonging to the second, third, and fourth centuries, and include a number of literary fragments. The excavations will be continued, if sufficient funds are forthcoming, until the end of March.

MR. FRANCIS LL. GRIFFITH writes:—

"I find on the title-page of 'Ehnasya,' the memoir just issued by the Egypt Exploration Fund, a statement that the volume contains a chapter written by me. I have looked in vain for any such chapter, and I much regret that I cannot claim the honour of having contributed to Prof. Petrie's latest work. I learn that it is too late to alter the title-page. As it may have puzzled not a few subscribers to the Egypt Exploration Fund, may I ask you to insert this disclaimer in your widely read paper?"

THE death is announced from Paris of M. Henri Germain, who was a capable writer on economic subjects. M. Germain was born at Lyons on February 19th, 1824, and successfully launched the Crédit Lyonnais in 1863 with a capital of twenty million francs, and this great organization has not only branches in every part of France, but is well known all over the world. He was on several occasions elected a member of the Chamber of Deputies, but for the last ten years had taken no active part in politics. In 1886 he was elected a member of the Académie des Sciences Morales et Politiques, in succession to M. Victor Bonnet. The published works of M. Germain include 'Situation Financière de la France en 1886'

and 'L'État Politique de la France en 1886.'

THE Société Gaston-Paris, which was founded soon after the death of the well-known savant, will shortly issue a complete bibliography of his works, which is due to two of his pupils: M. Joseph Bédier, Professor and successor of Gaston Paris at the Collège de France, and M. Mario Roques, "maître de conférences" at the École Normale Supérieure. This bibliography will show the prolific character of Gaston Paris's literary output in all branches of philology and the literature of the Middle Ages. The total number of his works, articles, and so forth reaches the extraordinary figure of 1,197.

At the meeting of the Sociological Society on Tuesday next two papers, 'Restrictions in Marriage' and 'Studies in National Eugenics,' will be communicated by Mr. Francis Galton. Dr. Westermarck will be in the chair.

AMONG the Parliamentary Papers of the week is a Report (Historical Manuscripts Commission) on the Manuscripts of Mr. Fortescue preserved at Dropmore, Vol. IV. (2s. 6d.).

## SCIENCE

*The Story of Wireless Telegraphy.* By Alfred T. Story. (Newnes.)

THIS little volume presents in a sufficiently popular and interesting manner the various details and systems of wireless telegraphy. The author rightly begins with a substantial reference to Clerk-Maxwell's electro-magnetic wave theory, which suggests the close physical connexion between light and electricity. In 1888, or twenty-five years after Clerk-Maxwell's mathematical demonstrations, Hertz instituted experiments to prove the truth of Maxwell's theories, and by so doing probably gave the first suggestion of communicating through space by means of ether-piercing rays of electricity.

In dealing with his subject the author has perhaps dealt over fully with systems of telegraphy dependent upon induction between wires or dependent upon earth conduction. Both of these are still sometimes spoken of as wireless telegraphy, but they are of a type in no way connected with the present methods for employing electro-magnetic waves. As a matter of fact, nearly half the book is taken up with these obsolete methods, which in no way lead up to or help to explain the Hertzian wave telegraphy of to-day. From an historical point of view, however, a brief reference to them would have been justified, as they formed the first departure from the ordinary direct-wire telegraphy.

Reference is deservedly made here to the pioneer work of Sir William Preece, on behalf of the Post Office, across the Bristol Channel and elsewhere about the year 1890. This was probably the first operation of its sort on a practical scale successfully effected in this country, and, like that of Melhuish across Indian rivers, and Willoughby Smith for communication with lighthouses and rock lighthouses, was due to the fact that cable communication was difficult to establish or

regarded as too expensive. But the foundations for wireless telegraphy as we know it to-day are due to an observation by Hertz that the discharge of a Leyden jar through one of the spirals of an induction coil results in the setting up of an induced current in the other spiral, provided that the first spiral has a small "spark-gap" in its circuit. In that casual observation lay the germ of the effective spark-gap through which (as Mr. Story notes) Hertz was led to his remarkable discoveries. By such a discharge as that referred to a sudden and infinitely rapid disturbance of electrical equilibrium is set up, causing an excitation of electrical vibrations of great velocity in the ether. Vibrations of this description are capable of creating in another circuit of similar construction disturbances of a like nature, and of such energy as to be perceptible when the two circuits—that is the exciter and receiver—are far apart. Here we have the principle of electro-magnetic wave telegraphy—the wireless telegraphy of to-day. It was with the simplest possible apparatus that Hertz made his experiments in this direction. He at the same time reproduced all the phenomena of light, including those of reflection and refraction, and proved that light and electricity, in accordance with Maxwell's electro-magnetic hypothesis, are in essential particulars identical.

Mr. Story does well to bring before his readers the suggestive—not to say prophetic—article of Sir William Crookes in *The Fortnightly Review* for February, 1892, making special reference to some experiments by the late Prof. D. E. Hughes, for no record of telegraphy through space would be complete without some allusion to these researches.

The next chapter in the 'Story' is devoted to brief descriptions of the apparatus employed in wireless telegraphy. Mr. Story gives a fairly complete history of the evolution of the coherer, originating with Prof. E. Branly, and first followed up in this country by Sir Oliver Lodge. He does justice to the work of Mr. Rutherford and Capt. Jackson, but appears to have overlooked that of Signor Castelli, the inventor of the Italian Navy coherer, which has, for some time, done service for the Marconi system, and is said to be superior to the previous coherer of metal filings. It is sometimes averred, however, that the mercury coherer—or magnetic detector, as it is often called—is due to Prof. Thomas Tommasina, of Geneva.

It may be said in passing that this little book exhibits an excellent sense of unbiased judgment and suitable proportion in meting out credit to those who have really earned it. Great inventions are almost invariably the work of many hands, and so it is with wireless telegraphy. Sir Oliver Lodge is probably more nearly the pioneer than any man living, for he it was who followed up the researches of Hertz and produced a working system for laboratory and public demonstration purposes; but, as Mr. Story truly remarks,

"no one can take from the young Italian inventor [Marconi] the honour of having been the first to see the commercial possibilities lying hid in Hertz's discoveries, and at the same time to bring them to a practical realization."

Mr. Marconi's contribution to the gradual realization of wireless telegraphy on a practical scale consists mainly in combining, modifying, and improving the various inventions of others in such a way as to form a practical working whole. One of the points in which his assiduous labours have been effective is the value of height for the vertical wire and its application to the degree of distance to which it is desired to transmit signals. According to his views, the limit of transmission increases with the square of the height of the vertical wires or antennæ. Thus, if the distance is quadrupled, the height of the wires at each station requires to be doubled. This is supposed to hold good more or less across expanses of water; but on land, where there are elevations, natural and artificial, a greater length of vertical wire is required for a given distance. It was in 1896 that the young Italian came over to this country at the age of twenty-one, and he has been steadily increasing the distances overcome since he began with wireless communication across the Channel. This was taken comparatively calmly on December 12th, 1901, but the world was excited at the announcement that Marconi had succeeded in transmitting and receiving signals across the Atlantic Ocean independently of the existing cables. This was a shock to many holders of cable stock. The few signals of which there was evidence were soon disputed and explained away, and it is certainly a fact that we have since heard little more of wireless telegraphy between our coast and that of Newfoundland or any part of the United States or Canada. Shortly after, however, an American liner, s.s. *Philadelphia*, fitted with Marconi apparatus, on her way to New York, received legible messages from the Marconi Wireless Station at Poldhu, Cornwall, up to a distance of 1,551½ miles, and weak signals up to 2,099 miles. On this occasion one very important phenomenon was revealed: by night transmission was possible for some 1,500 miles, but during the day the utmost limit was 700 miles. This was attributed to the discharging influence of sunlight upon the electricity-laden vertical wire of the transmitter.

Another noteworthy cruise in the history of wireless telegraphy was that of the *Carlo Alberto* during the voyage of the King of Italy to St. Petersburg in July, 1902, when signals were received daily on board from Poldhu. The great feature about the experiments was not so much the distance overcome as the fact that so much of that distance was overland. Then again, on December 22nd, 1902, Mr. Marconi effected a Transatlantic message "through free space" from Gluce Bay, Cape Breton, to King Edward, who graciously replied, though the latter message went by cable.

Then on Monday, March 30th, 1903, *The Times* announced that it had entered into an arrangement with the Marconi Company for the regular day-to-day transmission of news from the other side of the Atlantic. This announcement was accompanied by about twenty lines of news from New York "by Marconigraph." Nothing has since appeared, and an explanation followed a little later that the apparatus at Cape Breton had had to be placed under repair.

As a matter of fact, the distance at which signals can be transmitted by Hertzian wave telegraphy resolves itself almost entirely into a question of power. It is by the erection of generating stations at Poldhu and Gluce Bay, containing engines and dynamo electric machines of great potentiality, that Mr. Marconi has encompassed the Atlantic Ocean—to the extent of a few words, at any rate. This power requires to be greater by day than at night, in order to overcome the disturbing influence of sunlight above referred to.

In view of the efficiency of long-distance telegraphy by cable, this question of distance, like that of speed, is at present comparatively unimportant; and it seems a pity that those who have worked so strenuously in the field of wireless telegraphy have not devoted themselves more successfully to the question of non-interference as well as to greater accuracy in results. Time after time rival systems have picked up—not to say blocked—each other's messages, sometimes by design and sometimes unavoidably. This was the case during the cruise of the *Carlo Alberto*, when almost everything transmitted from Poldhu was read off at the Eastern Telegraph Company's station at Porthcurnow, as well as by the Post Office instruments at Penzance; but the same thing has been repeatedly done elsewhere, and up to the present time all attempts at syntony and resonance have been a complete failure.

In the course of a final chapter the author gives brief accounts of most of the other systems of wireless telegraphy now in use. The Slaby-Arco system (like the Braun method, largely used on the Continent) is not, however, described, and the Orting-Armstrong method is favoured with more serious attention than—at present, at any rate—deserves; for it has scarcely emerged beyond the experimental stage, though freely "puffed" in the non-technical press. For strategic purposes, where cables are not available, a simple, rough-and-ready apparatus dependent on receiving by sound—such as that furnished by the De Forest system, which employs a telephone—has certain advantages. The extra speed of working thereby attained is an advantage in itself, especially in view of the fact that it materially reduces the chances of "eavesdropping." The De Forest system was used with good results by *The Times* at the seat of the Russo-Japanese war for some considerable time last summer. The Lodge-Muirhead system—which includes some most beautifully devised mechanism, and is distinctly original in character—has also been doing good steady work, in a quiet way, across country from Elmer's End to Aldershot for the War Office. Then, again, the Fessenden system, which, like the De Forest system, has been for some time in active operation in the United States, represents much original research. Altogether, wireless telegraphy is in a tentative stage, and we shall have to wait for some time till it becomes an assured science.

special study of the flora and fauna of the Eastern Archipelago. The translation of his book 'Nelle Foreste di Borneo'—the title is too wide, for Dr. Beccari deals almost exclusively with Sarawak—which has been made with extraordinary command of English idiom by Prof. Giglioli of Florence, brings within the reach of English readers one of the most interesting and suggestive works on the tropical forest which have appeared for many years. Man plays little part in it, though strange tribes and strange customs appear incidentally upon the scene; the protagonist is the forest itself as an expression of the great forces which shape the organic world. Vitality struggling into form as slime, as sap, as fungus, as parasite, as climber, as creeper, as forest giant, as decay, as renewal, this is the real theme of Dr. Beccari's book:—

"Who will ever be able to form an adequate conception of the amount of organic labour silently performed in the depths of the forest? Who can even in imagination realize the untold myriads of living, palpitating cells that are struggling for existence in the tranquil gloom of a primeval tropical forest.....? In short, how can we ever come to know the biology of this vast living world, which even the profoundest philosopher fails to grasp as a whole?"

One of the most striking distinctions between the primeval forests of Borneo and a European forest is the incredible number of species found in the former:—

"I have never counted the number of trees growing on a measured area in a Bornean forest, but the number is certainly very large, both in individuals and species. Naturally it would vary in different localities: thus, on the slopes of mountains the number of individuals of a given species is greater than in the valleys or on the plain; whilst on these the variety of species is larger, for it is here that fruits and seeds, carried by the streams and spread by frequent inundations, accumulate in large quantities. I believe that such, indeed, is the most efficacious of the many ways of dispersion of seeds of forest trees on the plains, the more so as the rainy season corresponds with that of the ripening of their fruits."

Dr. Beccari describes vividly the strange sense of powerlessness and isolation that comes to a wanderer in the forest, the irresistible dread of being overwhelmed by it and lost in its depths. He suggests that animals feel the same horror, and that this accounts for the relative absence of animal life except on the forest edge.

If the forest world is beautiful and terrible by day, night brings a new revelation:—

"Every dead leaf, every branch or twig in a decaying condition, was luminous, showing a pale glow through the slight mist which rose from the humus of the forest soil. The rain of the preceding day had apparently set alight the whole network of mycelium thread, which, invading the ruins of the giant vegetation, slowly disorganized and consumed them. A huge, rotten tree-trunk, a few feet from where I lay, emitted a brilliant phosphorescent light, emanating from certain white fungi belonging to the genus *Agaricus*. A single one of these enabled me easily to read a newspaper when placed upon it, so strong was the white and very beautiful light it gave off."

More brilliant still are the fireflies, which are everywhere in the forest by night. Dr. Beccari suggests an ingenious explanation of their phosphorescence, which he regards as "the result of a kind of reproduction of luminous impressions received through the eyes," a special form of mimicry:—

"In the same way I do not think it impossible that the attractions for luminous and glittering objects may have been the *prima causa* of the production of luminous spots and metallic or iridescent colours in many beetles and butterflies. Thus the golden green of *Buprestis* reproduces, possibly, the shiny surfaces of leaves in strong light, on which they love to rest; and the mother-of-pearl spots on the wings of some butterflies might find an explanation in the fascination which reflected sunlight on a pool of water has for them. Phosphorescence and mimetic luminosity would thus in insects have been derived from a common cause; but in nocturnal insects, in whom the colour of the external portion of the body cannot have ori-

ginated an ambitious sentiment, the physiological process which has rendered luminous phenomena possible has shown its effects internally: whilst in the others its manifestation is on the external surface of the body."

"Like his illustrious predecessors Wallace and Darwin, Dr. Beccari has been led by the contemplation of the great drama of life in the tropical forest to speculate on the problems of evolution, but along very different lines. The question which interests him most is the cause of the disposition to vary, which is postulated as the origin of species. At the present day species are fixed, and so completely is the power of adaptation to environment lost, that they perish sooner than adapt themselves to new conditions of life. The apparent contradiction Dr. Beccari explains by suggesting that the force known as "conservative heredity" is one that acts with cumulative intensity, but that in the primordial epoch of life, when the organic world was young, it was relatively feeble. Organic predestination rules the world to-day, but

"during the infancy of the organic world, there being then no power to counteract the conservation of new characters acquired by organisms, the latter must have been not only susceptible of considerable morphological malleability during their lifetime, but must have also been capable of transmitting to their descendants any new characters of an advantageous kind they had acquired."

Dr. Beccari is disinclined to believe in "the slow and gradual progressive evolution of organisms, and in the formation of species as a result of continuous, but insensible variation from pre-existing forms."

"I am more inclined to admit the sudden appearing of some principal adaptation forms, and I believe that originally hybrids between such prototypes have been the reason of the concatenation of all organisms, and of the apparent descent of one from the other. I hold that hybridism had a large share in the formation of existing species, and it seems to me possible that, in the creative or plasmative period, even widely different types could cross and produce offspring, owing to the very imperfect influence of the force of heredity."

He also suggests that will may have contributed to adaptation: a bold hypothesis, which he supports by reference to the curious habit of *Toxodes jaculator*, or the "blowpipe fish."

Of orang-utans Prof. Beccari made a large collection in the forests of Sarawak. The orang-utan is a type specialized for arboreal life in forest country, and in such a district he regards it as highly improbable that primitive man, or even an erect anthropomorphic ancestor of man, can have originated. The whole nature of the country was against specialization for terrestrial locomotion and the erect posture, and the "humanization" of the assumed anthropoid, with the physiological and psychological consequences of the change in the position of the brain, must have taken place elsewhere. That fossil remains of *Pithecanthropus* were found in Java cannot be held to prove, in a country so unstable, that the living creature inhabited that island. Dr. Beccari thinks that

"Tropical Africa—or rather, perhaps, a land of similar climatic conditions interposed between the African and Asiatic continents—must have been the region where man assumed his erect gait and bipedal progression."

Within the space at our disposal it is impossible even to indicate the number of points of interest which Dr. Beccari has raised, and to the consideration of which he invariably brings a highly original and unconventional mind. His book well deserved translation.

#### GEOGRAPHICAL BOOKS.

*Glossary of Geographical and Topographical Terms and of Words of Frequent Occurrence in the Composition of such Terms and of Place-Names.* By Alexander Knox. (Stanford.)—It was a good idea to add a supplementary volume, dealing with geographical terms, to Stanford's

well-known 'Compendium of Geography.' Mr. Knox has been an assiduous collector of notes on terms encountered in reading geographical works, and these he has arranged alphabetically in this glossary. The terms defined are numerous, but the contents of the author's note-book, rather than any systematic classification of geographical or purely topographical conditions which require and have received names, seem to have controlled the selection. From it we gather that his reading has been mainly in descriptive books of travel, and not in the more precisely expressed, if less thrilling, volumes of systematized geography. As a guide to the growing technical language of the geographer the work is not of much use, but it might be made so by giving, in addition to the popular usage of each term, the special sense in which it is employed by geographers. For instance, *fjord* is inadequately defined as a frith, or long narrow inlet; *ria* as the mouth of a river, and *liman* as an estuary. The selection of terms is very arbitrary. Why is *bourne* included, but not *lavant*; why *cwm*, and not *corrie*; why *glyn*, and not *glen*? and so on. If any natural phenomenon, such as a glacier, a volcano, or a river, or any common geographical object, is taken and the names of the forms conditioned by it are looked for, only a few are found. A perusal, for instance, of almost any standard work on the Alps would have prevented the omission of such terms as *Bergschrund* and *crevasse*. In a supplement to the 'Compendium of Geography' the terms mentioned in the other volumes should all have been included, but they are not, and in some cases a more accurate explanation of a term can be found in the text of the other volumes. When a second edition is called for, the existing definitions should be thoroughly considered and revised, while the numerous omissions should be made good. As a pioneer book, however, the volume is welcome and may form a useful basis for a more thorough work.

*Regional Geography: the British Isles.* By J. B. Reynolds. (Black.)—Miss Reynolds appears to have tried to write a class-book which would do for the middle and upper classes of schools what Mr. Mackinder's 'Britain and the British Seas' has done for more advanced students. As a regional geography it is somewhat disappointing, for the distinguishing characteristics of the natural regions are not systematically discussed. The work, however, is distinctly an advance in the right direction, and should do much to make interesting a subject which is often very badly taught. A number of minor errors occur—for instance, 100 fathoms are not 600 yards, steel is hardly satisfactorily defined as iron with the amount of carbon reduced, and the Scottish valley lochs are more than mere expansions of rivers; but these imperfections can easily be removed in a second edition.

*An Elementary Class-Book of General Geography.* By Hugh Robert Mill. (Macmillan.)—Dr. Mill's class-book on geography is one of the best planned and most trustworthy of school-books on the subject. It is mainly descriptive, and presents too many details about places, and too little co-ordination of the general characteristics of countries. In this respect it sins rather less than most of its competitors, and in the newly-revised form it can be recommended for use in schools, provided that it is not committed to memory. The first purpose of a class-book is to give facts which an intelligent master can make use of in his class, and this the work in question undoubtedly does.

*Stanford's Geological Atlas of Great Britain.* By Horace B. Woodward, F.R.S. (Stanford.)—This atlas is based upon 'Reynolds's Geological Atlas'—a work which for upwards of forty years has remained without a rival as a collection of small county maps, serving as a convenient guide

to the amateur in his geological journeys. In the preparation of this edition—which is the third—Mr. Stanford, who has taken over the work, has wisely placed the revision in the hands of Mr. H. B. Woodward, of the Geological Survey. His extensive and intimate acquaintance with British stratigraphical geology has enabled him to introduce considerable improvement throughout the work. It is not merely a collection of maps, but also includes 134 pages of descriptive geology. We find an excellent sketch of British stratigraphy and a description of the geological structure of the country, county by county. All this has been virtually rewritten, and a noteworthy feature introduced in the shape of a description of the geology of the country seen in travelling along the principal lines of railway. The student of geology traversing any part of the country will find the interest of his journey greatly enhanced by having this convenient work at his side. It is not a large atlas, but a portable work, containing, in addition to the text, 34 geological maps, clearly printed in colours, and 32 plates of characteristic British fossils, mostly from the admirable charts of Lowry, which for accuracy and beauty have never been surpassed.

*The Survey Atlas of England and Wales* designed by and prepared under the direction of J. G. Bartholomew, and published by the Edinburgh Geographical Institute, is an admirable work which deserves high commendation. The Ordnance Survey has been reduced to the uniform scale of half an inch to a mile, and sixty-seven sections, which are coloured so as to indicate altitudes, offer a wonderful view of the whole country. Besides these maps, which will be invaluable to the increasing class who travel through the country on cycle or motor, the work of the specialist is visible everywhere—in particular maps which deal with such subjects as vegetation, monthly rainfall, railways, commerce, and industry. There are plans, apart from London, of no fewer than fourteen crowded centres of population. The colour-printing is firm and excellent, and the accuracy of detail achieved in names is remarkable. We have tested the volume by looking up several recent changes, and find them in each case duly noted. We have detected no omission worth mentioning, and the atlas is strongly and handsomely bound.

Mr. Murray's *Small Classical Atlas*, edited by G. B. Grundy, is a good thing, and will undoubtedly supersede atlases now in use among schoolboys and undergraduates. It is well bound and cheap at six shillings, but, better than this, it is clearer and more legible than any similar atlas we have seen. Dr. Grundy has done well to avoid the confusion caused by hachured mountains, and substitute the system of coloured contours, which all cyclists who use Bartholomew's pretty and useful maps have learnt to appreciate highly. Four colours are used to indicate levels up to 600 ft., thence to 3,000 ft., thence to 9,000 ft., and higher levels. We have examined some of these maps carefully, and find that, so far as the number of names inserted is concerned, they are complete, as is also the index printed at the beginning. We would suggest for a new edition, when its time comes, that the number of each map might be printed on the blank page preceding the map, as well as inside the sheet, as is done in Philips's 'Systematic Atlas,' and that some device of colour should be used to distinguish rivers and roads, e.g., in the map of Italy. Of the fourteen sheets, not the least useful will be found to be that containing fourteen plans of famous ancient battlefields. The whole is excellently edited and produced.

#### SOCIETIES.

*SOCIETY OF ANTIQUARIES.*—Feb. 2.—Mr. W. Gowland, V.P., in the chair.—Mr. E. Garaway Rice, Local Secretary for Sussex, read a paper

entitled 'Palæolithic Implements from the Terrace Gravels of the River Arun and the Western Rother.' Mr. Rice, after indicating the general configuration of the Arun and Rother district by means of maps and lantern-slides, said that it did not appear that any discovery of palæolithic implements in the *river gravels* of Sussex had been recorded, although a large number had been found in the southern part of the adjoining county of Hants, notably in the neighbourhood of Southampton, in the gravels of the Itchen and the Test. The only recorded discoveries of palæolithic implements which the writer had been able to find were at Bell's Field, Friston, near Eastbourne, by Mr. R. Hilton, who found palæolithic implements on the surface, and of one example at Brighton, by Mr. Ernest Willet in 1876, both finds being recorded in Sir John Evans's 'Ancient Stone Implements of Great Britain.' Mr. Rice first called attention to flat ovate palæolithic implement found on the surface at Appledram, near Chichester, by William Hayden in 1897, which he thought might be possibly assigned to the terrace gravels of the Lavant. In view of the paper, Mr. R. C. Fisher sent for exhibition an ovate implement found on high ground at Midhurst in 1893; from its appearance it would seem to have been exposed on the surface for a considerable period. This seems to complete the list of Sussex examples prior to Mr. Rice's discoveries, the smallness of which he considers to a great extent due to the fact that until recent years there were but few pits, and excavations were infrequent. The area to which Mr. Rice has mainly confined his researches extends from Selham in the west to Wiggonholt in the east, and in the course of his paper he dealt with no fewer than thirteen pits and sections showing river-drift gravel, several of which, however, are now filled up or disused. He pointed out that the implements which he and others had found in the district have a special interest as adding another of our Southern counties to the list of those in the *river gravels* of which palæolithic implements have been found. The first palæolithic implement found in the Arun and Rother district appears to be a very nicely chipped ovate implement discovered at Fittleworth many years ago, which was first seen by Mr. Rice in 1898, then in the possession of the late Rev. A. B. Simpson, vicar of that parish. This implement and a beautifully chipped ovate sharp-rimmed one, very thin in proportion to its size, also formerly belonging to Mr. Simpson, and probably likewise found at Fittleworth, were lent for exhibition by Mr. Philip Dawson, the present owner. In the disused pit from which the former implement came, approaching 200 feet above Ordnance datum, Mr. Rice found a small flake with "working" on the edge. In the adjoining parish of Coates, at an altitude of 122 ft., he found in drift gravel a good external flake of an ochreous colour, chipped so as apparently to form a borer, likewise a well-formed tongue-shaped implement, 5½ in. in length and 3½ in. in breadth at its widest part, weighing 1 lb. 4 oz. Further, he found in gravel from the same site a pointed ovate implement, measuring 2½ in. in length by 2½ in. in breadth, of a dull amber colour; like one from Bury St. Edmunds figured by Sir John Evans, though most skilfully chipped, the edge is not in one plane, but when looked at sideways shows an ogival curve. In gravel dug at about 20 ft. above Ordnance datum, at Greatham, Mr. Rice found a fine polygonal flake, 2½ in. in length by 2½ in. in breadth, nicely patinated, of a creamy colour; whilst in gravel obtained at 100 ft. above Ordnance datum at Wiggonholt, Mr. W. Paley Baldwin found a fine well-made palæolithic ridged flake, measuring 4½ in. in length by 2½ in. in breadth, of a dark ochreous brown colour. A search made subsequently in the same gravel by the author resulted in the finding of an interesting little ovate implement made out of a flake, the bulk of percussion showing on one side, whilst the other is nicely worked; it measures only 2½ in. in length by 1½ in. in breadth. Mr. Rice dealt at some length with the respective deposits of river-drift gravel in which the implements had been found, the altitudes of the same, and especially with their positions in relation to the rivers, illustrating his remarks by means of slides showing sections and pits, in the examination of which he had been assisted by Mr. C. A. Bradford. Mr. Rice said the special points of interest in this discovery of palæolithic implements in Sussex might be briefly recapitulated thus: the newness of the locality; the great difference of the levels at which the implements were found, e.g., about 20 ft. above Ordnance datum at Greatham, 122 ft. at Coates, and approaching 200 at Fittleworth; and the variety in the type of the implements. The latter facts taken together may suggest a vast difference in the age of the cream-coloured flake from Greatham and the tongue-shaped implement from Coates.—Dr. F. W. Cock exhibited an early eighteenth-century taper-box containing a number of Jacobite and other reliques. —The Rev. John Hewett, through the Secretary, exhibited a small

silver-gilt cup of German workmanship of the sixteenth century, one of a pair belonging to Babacombe Church, Torquay.

ARCHÆOLOGICAL INSTITUTE.—Feb. 1.—Sir Henry Howorth, President, in the chair.—A paper on 'Japanese Sword-Blades' was read by Mr. Alfred Dobré, who also exhibited several fine specimens, and gave lantern illustrations.—After remarks by the President, who also exhibited three Japanese swords, the discussion was continued by Lord Dillon, Mr. Rice, and Mr. Worsfold.

LINNEAN.—Feb. 2.—Prof. W. A. Herdman, President, in the chair.—Mr. E. W. B. Holt, Miss E. F. Noel, Miss A. L. Embleton, Mr. W. J. Tutcher, and Mr. S. E. Chandler were admitted Fellows.—Miss L. S. Gibbs, Mrs. H. V. Scott, Mr. C. B. C. Strey, and Mr. R. H. Yapp were elected Fellows.—The President announced that the Queen had consented to become an Honorary Member.—The first paper was by Mr. W. J. Tutcher, entitled 'Descriptions of some New Species and Notes on other Chinese Plants.' The species in question were from Hongkong, with one from Kowloon, and one from Wei-hai-wei.—Dr. Staf, Mr. C. B. Clarke, and Mr. A. O. Walker engaged in a short discussion of some of the points raised.—In the absence of Dr. H. J. Hansen, his paper, 'Revision of the European Marine Forms of the Cirolaninae, a Sub-family of Crustacea Isopoda,' was communicated by the Zoological Secretary. Three new species are described—*Cirolana gallica*, *C. schmidii*, and *Eurydice aphyia*. Comparative tables of the genera and species were supplied, distinguishing eight European species of Cirolana, one of Conularia, and six of Eurydice. From the last genus *E. pontica* (Czerniavskii) is omitted as dubious, and Gourret's *Conularia grammoides* is identified with *Cirolana cranchii*. Some important comments were made on the untrustworthiness of faunistic catalogues, and on the pitfalls which naturalists lay for their colleagues by inadequate descriptions.—The paper was discussed by the President and Mr. A. O. Walker, the Rev. T. R. E. Stebbing replying on behalf of the author.

PHILOLOGICAL.—Feb. 3.—Prof. Lawrence in the chair.—Dr. H. Oelsner read a paper on 'Early French Manuals for English Use.' He began by rapidly sketching the fortune of the French language in this country from the Conquest till 1500, dealing with the Court, nobles, gentry, lower classes, Church, State, law, schools, and literature. It is convenient to adopt the three periods of French in England suggested by Brunot—those of conquest (1150–1250), decline (1250–1350), and survival (from 1350). The meagreness of the native literature when set against the mass of Anglo-Norman works produced in England during those ages is one of the most curious of literary phenomena. There can be no doubt that Trevisa (in his amplification of Higden's 'Polychronicon,' edited by Babington for the Rolls Series, ii. 160) greatly exaggerates when he says that even the peasants endeavoured to learn French. Still, the class just above them must have known French well, for it was for them that Bozon wrote his 'Contes Moralisés' (as was pointed out by Paul Meyer in his introduction, p. lv). Trevisa is certainly right in stating (l.c., p. 161) that at about the time of the Plague (1349), Cornwall, Pencriche, and their followers reinstated English as the basis of education in the grammar schools. The bad quality of Anglo-French was mocked by the Frenchmen of the time, and acknowledged by the English themselves. This poor French is nowhere more conspicuous than in several of the treatises composed by Englishmen for the use of their countrymen. These cover, roughly speaking, 350 years, from 1150 to 1500. While French was paramount, the manuals dealing with words, their pronunciation, flexion, &c., predominate, and the epistolaries, too, are popular; but when French declined, the *manières de langage*, which were mainly intended for use abroad, appear more frequently, and were, during the period of "survival," accompanied with English versions. The treatises may be divided into four classes: I. Vocabularies and kindred works. (1) *Adam de Petit Pont* (d. c. 1150) wrote a Latin epistle, many words of which are glossed in French (ed. by Scheler, l.c.). (2) *Alexander Neckam* (1157–1217), whose treatise 'De Utensilibus' is written in Latin and glossed in French (ed. by Th. Wright, 'A Volume of Vocabularies,' 1857, and by Scheler, l.c.). (3) The 'Dictionary' of John de Garlande (c. 1225) in Latin, with English and French glosses (ed. by Wright, l.c., and by Scheler, l.c.). (4) A Latin vocabulary of the names of plants, glossed in French and English, written 1264–5 (ed. by Wright, l.c.).

(5) The treatise of 'Viter de Biblesworth,' which is the best known of the set, and probably belongs to the last quarter of the thirteenth century. The only complete edition is that of Wright, l.c., who, however, did not use all the MSS. The little book, which is in French and in rhyme, and glossed in English, was written for the children of a certain Dyonisie de Mounchenay (probably the lady of that name who died in 1304). (6) A very curious little manual, still in MS. (Trin. Coll. Camb. B. 14, 39, 40), begins: 'Liber iste vocatur Femina quia sicut Femina docet infantem loqui maternam [linguam], sic docet iste liber juvenes rhetorice loqui gallicum prout inferiori patet.' It was first mentioned by Hickes ('Ling. Vet. Septent. Thesaurus,' 1705, i. pp. 154–5), who quotes several passages, which were copied from him in the 'Hist. Litt. de la France' (xvii. 1832, pp. 633–5), and by Reiffenberg ('Philippe Mouskes,' 1836, i. pp. xv–xvii). P. Meyer refrains from giving details in his account of the French MSS. of Trinity College (*Romania*, 1903, xxxii, pp. 43–4), as Mr. W. Aldis Wright is editing the MS. for the Roxburghe Club. Suffice it to say for the present that it is in French and English, that it belongs to the beginning of the fifteenth century (not to the thirteenth, as the scholars prior to P. Meyer thought), and that it is full of interest.—II. Grammars and portions of grammars, dealing with orthography, pronunciation, flexions, &c. (1) The 'Orthographie Gallica,' written c. 1300 by an Englishman, who endeavoured to make the Anglo-Norman spelling tally with that of pure continental French (ed. definitively by Stürzinger, 1884). The student is referred to his valuable general introduction, especially to pp. v–x, which deal with the various MSS. containing tables of flexions, &c., for which room cannot be found here. (2) The 'Tractatus Ortographie Gallicane,' put into shape, c. 1400, by Canon T. Coyfurely, a *doctor utriusque legi* of Orleans. This was edited (together with several kindred treatises, mostly from the MS. No. 182 of All Souls' College) by Stengel in the 'Zeitschr. f. neufr. Spr. u. Lit.' (1879), i. pp. 16–22. Stengel attributes several of the other manuals in the MS. to Coyfurely (see his notes in *The Athenæum* of October 5th, 1878). (3) A 'Donat Francois,' written (c. 1400) by several competent clerks, by order and at the expense of Johan Barton (ed. by Stengel, l.c., pp. 25 seqq.). This is the earliest French grammar extant, and, but for certain Anglicisms, a very creditable piece of work. (4) Alexander Barclay's 'Introductory to Write and to Pronounce French,' London, 1521 (partly edited from the unique copy by A. J. Ellis, 'Early English Pronunciation,' 1871, pp. 803–14, who, however, omits the very interesting Prologue, given by Stengel, l.c., p. 23). (5) Palsgrave's famous 'Esclarissemont' (1530). It is interesting and instructive to note of the five works in this section that No. 1 was known by Coyfurely, the latter by Barton's clerks, these by Barclay, and he again by Palsgrave.—III. Model Letter-Writers. There are five of these, all still in MS. (three at the British Museum, one in the Cambridge University Library, and one at All Souls'). They range from c. 1327 to 1415, and contain interesting allusions—to the kings of the period, to Avignon and the Popes, to the rising of Owen Glendower, &c. The private letters are no less valuable in their way, and full of quaint touches. The theoretical introductions to these letters were edited in a Greifswald dissertation (1898) by W. Uerkvitz, whose preliminary remarks are likewise instructive. Stengel (l.c., pp. 8–10) published a few samples of the letters themselves.—IV. *Manières de langage*, or model conversation-books, chiefly for the use of travellers. (1) Perhaps the most fascinating, and certainly the earliest, of these is the one edited by P. Meyer in the 'Revue Critique' (1870, 2<sup>e</sup> semestre, pp. 373–408; a separate *tirage* in 1873). It is dated 1396 and is probably by the Coyfurely named above. Orleans and its university, and the troubles there in 1389, are frequently mentioned. (2) The next in point of date is Coyfurely's 'Petit Livre pour enseigner les enfants de leur entrepêcher commun Francois' (ed. by Stengel, l.c., pp. 10–15). This must belong to c. 1399, Richard II.'s captivity being given as a piece of news. (3) P. Meyer published another of these *manières* in the *Romania* (1903, xxxii, pp. 47–62). This was written c. 1415, as it contains interesting references to Agincourt. Like all the other works of this class, it is full of valuable data concerning contemporary life and manners, and of rare words. The scene is laid in England (mostly at or near Oxford). A fair at Woodstock and the articles bought and sold there form a feature; thus divers cloths, &c., from Abingdon, Witney, Castelcombe, Colchester, and Salisbury are specified. (4) An unpublished *manière* in the Cambridge University Library (I. i. 6. 17) bears the inevitable mark of a later period: it is composed in English and French. The MS. belongs to the end of the fifteenth century. (5) The valuable 'Dialogues in French and English,'

by W. Caxton (adapted from a fourteenth-century book of dialogues in French and Flemish), were edited from Caxton's print (c. 1483) by Bradley for the E.E.T.S., No. LXXIX. (1900). (6) The 'Lytell Treatise for to lerne Englishe and Frenshe,' 'emprinted at Westmynster by my [L. me 7] Wynken de Worde' (according to Mr. A. W. Pollard, before July 10th, 1499), was searched for in vain by Ellis. Stürzinger, however, saw a copy (apparently unique) at the British Museum (Grenville 7570), and gave a few bibliographical data (i.e., p. ix). The little book will probably be reprinted for the E.E.T.S., with a general introduction treating in detail the whole field covered by the present paper. It is in French and English, and contains word-lists, some dialogues and letters, and a short 'book of courtesy,' the last practically identical (save for the additional French) with the 'Lyttle Childrenes Lytil Boke,' edited from two MSS. for the E.E.T.S. by Dr. Furnivall in his 'Babees Book,' &c. (1868, pp. 16-24).—After the paper had been read, Prof. Golianez, in the name of Prof. Schröer, submitted to the meeting an article which had just appeared in *Neuere Sprachen*, a tribute by Prof. Schröer to Dr. Furnivall on his eightieth birthday, which fell on the next day, February 4th. The article dwelt in detail on Dr. Furnivall's services to English philology in general, and the feelings of gratitude inspired on the Continent by his generous help and appreciation of the work of students throughout the world. A resolution was unanimously passed, expressing the thanks of the Philological Society to Dr. Schröer, and a hearty vote of congratulation acknowledged Dr. Furnivall's services to the Society since its foundation.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 7.—Sir Guilford L. Molesworth, President, in the chair.—It was announced that 19 Associate Members had been transferred to the class of Members, and that 16 candidates had been admitted as Students. The monthly ballot resulted in the election of 7 Members and 20 Associate Members.

SOCIETY OF ENGINEERS.—Feb. 6.—Mr. D. B. Butler, President for 1904, in the chair.—The Chairman presented the premiums awarded for papers read during the past year, viz.: The President's Gold Medal to Mr. W. E. Rouse for his paper on 'Condensing Machinery'; the Bessemer Premium of Books to Mr. R. G. Allanson-Winn for his paper on 'Deep-Sea Erosion and Foreshore Protection'; a Society's Premium of Books to Mr. A. S. E. Ackermann for his paper on 'British and American Coal-cutting Machines'; and a Society's Premium of Books to Mr. F. Latham for his paper on 'Some Recent Works of Water Supply at Penzance'.—Mr. Butler then introduced the President for the present year, Mr. Nicholas J. West, and retired from the chair.—The President then delivered his inaugural address, dealing mainly with the mechanical side of engineering, with reference to the historical use and improvement of pumping and marine engines, and the application of the latter at various periods to vessels of different kinds, including a reference to the latest phase of turbine propulsion.

ARISTOTELIAN.—Feb. 6.—Dr. Hastings Rashdall, President, in the chair.—Mr. F. C. S. Schiller was elected a Member.—Prof. W. R. Boyce Gibson read a paper on 'Self-Introspection.' There are three radically different types of observation: (1) the physical or non-introspective observation of nature, where we observe objects in their relation to each other; (2) sensory introspection, where we observe objects as presented to the observing subject; (3) the spiritual intuition of self-consciousness, in which our subjective activities are present to the subject, realized in their immediacy as subjective activities. This is the point of view of the experient. Here the subject, whether in self-introspection or self-retrospection, knows itself not as object, but as subject. Self-introspection means a realization, self-retrospection a re-realization. The thought of thought is not thought about thought, but the *cogito ergo sum*. The import of this famous dictum, as Descartes understood it, may be stated as follows: 'As a self-conscious being I have the intuitive certainty of my own existence.' Hegel's philosophy also presupposes the *cogito ergo sum* in the same sense, not as a first axiom indeed, but as the ideal implied in the first stirrings of the dialectical method. The positing of being as the first of the thought-forms can be justified only by a dialectic that presupposes the true unity of thought and being in self-consciousness.—The paper was followed by a discussion.

#### MEETINGS NEXT WEEK.

MON. Royal Academy, 4.—Lecture by Prof. A. Gilbert.  
—London Institution, 5.—Energy: American, British, and Japanese; Prof. W. E. Ayrton. (Travers Lecture.)  
—Society of Arts, 8.—Internal Combustion Engines; Lecture I., Mr. Dugald Clerk. (Cantor Lecture.)

MON. Surveyors' Institution, 8.—Discussion on 'Urban and Rural Hy-Laws and Suggested Amendments.'  
—Geographical, 8.—'The Geographical Results of the Tibet Mission,' Sir Frank Younghusband.  
TUES. Royal Institution, 5.—'The Structure and Life of Animals,' Prof. V. M. C. Huxley.  
—Colonial Institute, 8.—'Problems and Perils of Education in South Africa,' Mr. P. A. Barnett.  
—Institution of Civil Engineers, 8.—'Alfreton Second Tunnel,' Mr. E. M. C. Trench.  
—Colonial Institute, 8.—'Problems and Perils of Education in South Africa,' Mr. P. A. Barnett.  
—Chemical, 5.—'The Condensation of Anilino-Acetic Esters in presence of Sodium Alcoloholate,' Mr. A. T. de Mouliépied; 'Nitrogen Halogen Derivatives of the Aliphatic Diamines,' Mr. F. D. Chittaway.  
—Metropolitan Geographical, 8.—'Report on the Phenological Observations for 1904,' Mr. E. Mawley; 'Observations made during a Balloon Ascent at Berlin, September 1st, 1904,' Messrs. Hermann Elias and J. H. Field; 'The Winds of East London, Cape Colony,' Mr. J. H. Sutton.  
—British Association for the Advancement of Science, 8.—'London, Monastic and Ecclesiastical,' Mr. A. Oliver.  
—British Numismatic, 8.—'Idiocy of England Numismatically Exemplified,' Mr. F. Strood.  
—Folk-lore, 8.—'Hagorath and Valhalla Myths, and Evidence from the Poem,' Mr. A. M. Major.  
—Microscopical, 8.—'Practical Micro-Metallography, with Experimental Demonstration,' Mr. J. E. Stead.  
—Society of Arts, 8.—'The Decline of the Country Town,' Mr. A. H. Anderson.  
—Dante, 8.—'Contessa Matilda of Tuscany,' Mr. Luigi Ricci.  
—Society of Arts, 4.—Lecture by Prof. A. Gilbert.  
—Society of Arts, 4.—'The Indian Census of 1901,' Sir C. A. Elliott. (Indian Section.)  
—Royal, 4.  
—Historical, 5.—Annual Meeting. President's Address.  
—Royal Institution, 5.—Recent Work of the Geological Survey,' Mr. J. J. H. Teal.  
—Linnean, 8.—'A Revised Classification of Rossia,' Mr. J. G. Baker; 'The Botany of the Anglo-German Uganda Boundary Commission,' Messrs. E. G. Baker, Spencer Moore, and Dr. A. R. Moore.  
—Society of Antiquaries, 8.—'Samuel Mearns and his Bindings,' Mr. Cyril Davenport; 'Some Antiquities recently found in Thames Street, London,' Mr. F. G. Hilton Price.  
—Geological, 3.—Annual Meeting.  
—Institution of Mechanical Engineers, 8.—Annual Meeting.  
—Royal Institution, 9.—'High-Power Microscopy,' Mr. J. W. Gordon.  
—Royal Institution, 9.—'The Bohemian School of Music,' Lecture III., Sir A. C. Mackenzie.

#### Science Gossip.

At the meeting of the Anthropological Institute to be held next Tuesday, Dr. A. C. Haddon will exhibit a series of cinematograph pictures of native dances from the Torres Straits, taken by him when in New Guinea.

A MOST eccentric character has passed away in Hermann Landois, Professor of Zoology and Director of the Zoological Garden at Munster, whose death in his seventieth year took place on the 29th of last month. As a man of science he was much esteemed for his careful work, and he was the author of several valuable books—'Der Mensch und das Tierreich,' 'Das Pflanzenreich,' 'Das Mineralreich,' &c. He was also a novelist, and in his novels, the best known of which is 'Franz Essink,' he displayed his gift of humour and thorough knowledge of the Westphalian peasantry and their dialect. The stories told of his eccentricities are innumerable. Among his achievements was the erection of a statue to himself at his own expense opposite his house at Munster, at the unveiling of which he held a *Festred*.

AT a meeting of the trustees of the Percy Sladen Fund, held at the Linnean Society's rooms last Friday week, grants varying in amount were awarded to Mr. W. R. Ogilvie Grant towards the expenses of a collector for the British Museum in Central Africa; to Miss Alice L. Embleton to enable her to continue her investigations in insect cytology; and to Mr. J. Stanley Gardiner towards the expenses of an expedition to the Indian Ocean.

THERE is a correction to be made in our note last week about the results of the West Tibet expedition. It was stated therein that the source of the Sutlej was not found in Lake Mansarovar, but considerably to the westward. The language of the information on which this statement was based was ambiguous; but apparently what was intended was that the source of the Sutlej in Lake Mansarovar had been found considerably westward of what was supposed. The Tibetans stated that the narrow channel from Mansarovar flowed down to the Rakas Tal lake during the four summer months only, and the Survey officers followed this channel throughout its length, and proved what the Tibetans said to be true. They failed to discover the range of hills said by Mr. Savage Landor from personal observation to separate these two lakes. Incidentally, the expedition obtained striking ocular evidence of the right of Mount Everest to claim supremacy among Himalayan

peaks, to which we referred in our number for November 12th last. As the party made its way along the Sanpu a splendid view was obtained of the Himalayan range, and

"eventually Everest was seen standing out in all its majesty, and rising several thousand feet above the peaks to east and west of it. It dominated that part of the Himalayas, and there was no possibility of confusing it with any other peak."

THE Gold Medal of the Royal Astronomical Society has this year been awarded to Prof. Lewis Boss, Director of the Dudley Observatory, Albany, N.Y., and the address on presentation was yesterday delivered by the outgoing President, Prof. Turner, who is now succeeded by Mr. W. H. Maw. The medal was received by the American Ambassador, Mr. Choate, on behalf of Prof. Boss, who regretted that he was not able to be present himself.

THE small planets Nos. 509 and 512, which were discovered by Prof. Max Wolf at the Königstuhl Observatory, Heidelberg, on April 28th and June 23rd respectively in the year 1903, have been named Jolanda and Taurinensis.

#### FINE ARTS

*The Golden Age of Classic Christian Art.*  
By Jean Paul Richter and A. Cameron Taylor. (Duckworth & Co.)

THE mosaics of Santa Maria Maggiore have always been regarded as among the most important remains of early Christian art. They have been the objects of detailed study by Padre Garrucci, De Rossi, and, more recently, by Prof. Ainaloff. Their position, however, above the high cornices of the nave and on the still higher and less visible arch of the tribune, has rendered it extremely difficult hitherto to arrive at any definite conclusions about their claims, either as works of art or as examples of Christian iconography. Dr. Richter and Miss Taylor have, by the courtesy of Mgr. Crostarosa and Mgr. Pinchetti, been enabled to study them in exceptionally favourable circumstances, and the result of their labours, embodied in a sumptuously illustrated monograph, marks a most interesting and important step towards a better knowledge of early Christian art, and, incidentally, of the mental attitude of the early Christian patrons for whom these mosaics were executed. Their conclusions are indeed surprising and revolutionary, and if finally accepted will no doubt lead to a change of opinion with regard to other examples of early Christian design. It has hitherto always been regarded as fairly certain that these mosaics were done in the pontificates of Liberius (352-66) and Xystus (432-40), and that they are of the nature of a continuous narrative composition, such as we find in the Joshua Roll and the Vienna Genesis. Such was the view accepted without doubt by the authors when they began their investigations, but they were gradually compelled to throw it aside and to antedate the execution of the works by nearly two centuries. They found, moreover, that the view of them as narrative compositions failed to explain their very peculiar iconography, and they were forced to regard them as didactic works in which the tendencies of Christian thought of the second century were expounded by means of historical symbols. They found, in fact, that the ideas which are suggested in these mosaics—dimly enough to us, but

no doubt distinctly to contemporaries—were those of Justin Martyr, Irenæus, and the 'Shepherd' of Hermas, rather than those which Jerome and Augustine promulgated in the fourth and fifth centuries. This view they found, moreover, to be borne out by the stylistic affinities of the work, which are rather with the Column of Marcus Aurelius (161-8) than with the Arch of Constantine (312); still less do the mosaics resemble in style those at Ravenna.

Such in brief is the view which is illustrated by the most minute and exhaustive examination of the mosaics themselves, by the careful elimination of subsequent restorations and alterations, and by a learned inquiry into the predominant ideas of the periods in question. The first difficulty in accepting such a theory is the condition of the Christian community at the early date to which the authors would ascribe the mosaics, and especially the absence of any public Christian basilicas capable of receiving such a decoration. The authors point out that this difficulty is largely due to an erroneous idea of the position of the early Christians, who, in fact, included among their numbers many wealthy patricians, and even members of the imperial household, and who, in Rome at all events, enjoyed a large immunity from persecution. They suppose, therefore, that Santa Maria Maggiore was, from an early time, a private basilica, built on an exceptionally magnificent scale by a wealthy Christian. They show that Liberius did not build it, since it was already known as the basilica of Sisinus, and that Xystus's work, as described in the dedicatory inscription over the entrance doorway, refers not to the mosaics of the nave, but to some additional mosaics, now lost, which he put up when he dedicated the basilica to the Virgin.

Having pointed out that the indications of date which have hitherto been unquestionably accepted—namely, the statement that Liberius "fecit Basilicam" and the dedicatory inscription of Xystus—do not, in fact, refer to the existing mosaics, the authors are free to consider these entirely afresh, and they show by a minute analysis of each composition that the creative ideas which underlie them are those of the second century. The mosaics of the nave, filled with scenes from the Old Testament, are seen throughout to be not merely historical and narrative designs, but didactic *Tendenzbilder*, in which historical events are used as prototypes of Christ's relation to the Church, the Jews, and to Greek philosophy. In fact, the historical scenes are interpreted in much the same way as the translators of the English Bible interpreted the Song of Solomon. These prototypes of the nave prepare the way for the mosaics of the arch of the tribune, in which the antitypes are discovered. Here, again, the thought is akin to the philosophical speculations of the early Church. Christ is the Logos, "the fulfilment of the prophetic revelations vouchsafed to all peoples of the earth, and accepted as such by Greeks and Orientals, but rejected by the Jews." There is no trace of the dogmatic discussions about the dual nature of Christ and the divine motherhood which occupied the field in the time of Xystus, and in which he took a prominent part.

Two examples—one from the archetypes of the nave and one from the antitypes of the arch—will serve to show the methods of reasoning adopted. In the story of Moses there occurs a composition of an unexpected kind. The youthful Moses stands in a semicircle of men dressed as Stoic philosophers, and clearly intended to represent the philosophy of Greece; with these he is carrying on an animated discussion, himself occupying a central and authoritative position. The composition has affinities with similar *Disputas* of Hellenistic Alexandrine origin, while in thought its analogues are found in the writings of Philo, to whom Plato, Parmenides, and Empedocles seemed almost superhuman, and at the same time dependent upon Moses. This, therefore, represents an even earlier phase of thought than the remaining pictures, and records a pre-Christian composition which would not have been intelligible to the public of the fifth and sixth centuries.

Our second example, from the mosaics of the arch, depicts a prince, followed by his courtiers, led by a philosopher towards the Child Christ, who advances from the opposite side, attended by Mary and Joseph.

It has generally been assumed that this represents a scene described in the fifth-century compilation, the so-called *Evangelium Pseudo-Matthei*, in which the Prince of Hermopolis recognizes Christ's divinity by the fact that when the Virgin carried him into the temple the 365 idols it contained fell from their bases, and lay shattered on the ground. It is, as the authors point out, inconceivable that, were this a narrative picture, so striking and pictorial an incident should have been completely ignored. Moreover, this mosaic, like all the rest in the church, shows an intellectual tendency of a very different kind from the crude thaumaturgy of the *Pseudo-Matthew*, which we find fully reflected in the miniatures and ivories which it inspired. In the Santa Maria Maggiore picture the thought is philosophical and restrained. It represents in fact the keynote to the whole series—Christ as the goal and fulfilment of pre-Christian philosophy. This mosaic is, moreover, of singular interest, in that the figures of the prince and his courtiers have all the characteristics of fifth or sixth century design; consequently it is only when, on close examination of the mosaic, we find these to be later interpolations, and recognize in the figure of the philosopher undegenerate classic motives, that we can attribute the original composition to a date corresponding to the thought which inspired it.

This brings us to the second method of approach to the questions involved, namely, that of style criticism, and here, by the aid of the admirable reproductions, we are able to follow the argument more closely than in Santa Maria Maggiore itself. After gaining a little familiarity with the different technical methods, nothing can be easier than to follow our authors' division of the various strata of the mosaics, or to distinguish at once the grand style and broad manner of the original workmanship from the hard linear contours of the fifth and sixth century interpolations. It is, in fact, easy to recognize at once the close kinship of such a head as that reproduced in Plate 13, No. 3,

with the mosaics of San Vitale at Ravenna. Both of these show an art dependent on outline, without modelling or relief or true chiaroscuro, whereas when we turn to the examples of the original design we find an art in which the design embraces at once all the aspects of nature—an art, that is to say, which is essentially modern, and in which the total visual impression of objects is symbolized. We are, therefore, reminded again and again of the remains of classic art at Pompeii, with its curious mixture of an advanced impressionism with occasional disregard of the true spacial relations of objects. Thus, for instance, on Plate 25, No. 1, we find figures realized naturalistically enough in a landscape wherein a river runs from top to bottom of the picture space, and for a moment we hesitate to give to such a violation of perspective so early a date as the second century, although similar sudden contradictions of the true pictorial idea occur at Pompeii, while the authors are able to adduce an exactly parallel instance from so early a work as the Column of Marcus Aurelius. In any case, the heads of the figures in these mosaics, wherever they are untouched, are interpreted in a pure classical spirit; they have the straight brows, the full, deep-set eyes, the striking frankness of regard, of classic sculpture, and all these features are conveyed not by any laborious translation of the form, but by a brilliant and free impressionistic interpretation which implies the most conscious and mature artistic science. The eyes, for instance, are generally rendered by two cubes, one black and one white. Even in the use of colour the same maturity and perfection of artistic power are evident. The artists who executed these mosaics understood as well as Sir Joshua Reynolds how to compress the strongest accents of local colour into the half tones, how to degrade the local colour in one direction in the shadow, and in another in the lights.

It is to us impossible to resist the conclusion that such works as these belong to a period when the traditions of classic art were as yet scarcely touched by decadence—certainly not to a period such as the sixth century, when barbarian invasion and anarchy had reduced the representative arts once again to that purely conceptual vision in which they take their origin, and to which they inevitably return.

We have given scarcely more than an indication of the wealth of learning, both in theology and archeology, which distinguishes this remarkable book. No one but Dr. Richter combines the qualifications necessary for its production, since he is both a theologian and an art critic. And while we are asked to correct a misapprehension which has arisen, to the effect that Miss Taylor's share in the work is merely subordinate, we cannot doubt that to Dr. Richter is due the co-ordinate use of iconographic and aesthetic methods of inquiry. It would, in any case, be difficult to praise too highly the scrupulous care with which the whole work has been carried out; and whatever be the ultimate judgment on the theories put forward, the book may be considered as authoritative and final on the condition of the mosaics and on the question of what parts are original and what due to restoration.

This monograph should, we think, have very important results for the study of early Christian art, and stimulate to a revision of the preconceived notions of the few monuments that remain to us of the period. It certainly should throw new light on the extremely interesting and hitherto scarcely explored problem of decadence in art. It is indeed almost as important to aesthetics, though scarcely so agreeable to our feelings, to realize how the artistic vision relapses after a period of maturity, as it is to trace its gradual rise to full powers of expression. The illustrations in a work of this kind are of the utmost importance, and we can say no more than that they are worthy of the text. Never before have we seen the three-colour process used with such complete success as it has been here by Signor Danesi, of Rome. The register in one or two plates of our copy is not quite perfect, but with that exception the reproductions leave nothing to be desired, and one is scarcely conscious in studying them that one is not looking at an original work of art; the praise for this, however, must be shared by Signor Carlo Tabanelli, whose water-colour copies on a photographic basis were employed for reproduction.

WE notice under fine art *The Poetical Works of John Milton* (The Astolat Press), since the etchings, mezzotints, and copper engravings by Mr. William Hyde are its novel feature. But if, as we presume, the chief mission of this volume is to act as a background for Mr. Hyde's illustrations, it is not without interest of its own. The letterpress, which follows the Oxford text as edited by Canon Beeching, is pleasant to the eye and set in ample margin—too ample, in fact, for greater clearness would have been obtained had some of the marginal space been sacrificed, that the text might have been less congested, both as regards interlinear space and length of line. As it is, not only is the division between the two columns forming the page inadequate, but many of the final words must perforce be diverted to the level of the line above, an unsightly expedient, which by its frequency becomes irritating. The initial letters are commendably clear, and the ornamental designs in general are kept under satisfactory restraint. Mr. Hyde's share of the work cannot be included among his more striking successes. His hand, habituated to the broader feeling of the brush, is somewhat awkward in its management of the needle. Especially is he ill at ease when treating of the human figure. In places the anatomy is at fault, and where this is not the case his figures are sadly lacking in suggestion; his nymphs are solid and occasionally ungainly, his attempts to cope with the supernatural at close quarters inadequate. In mezzotint, as might be expected, he is most successful, frequently exhibiting his powers of tone, atmosphere, and poetic suggestion; while in such views as that of dim cohorts of distant angels, in which the figures are hinted at rather than seen, or, again, of the moon rising through trees and casting luminous shadows among the branches, he is at his best. Fortunately, these occasions are sufficiently frequent to enable one to forget in some measure, when judging of the work as a whole, the deficiencies of the rest.

THE well-merited success of the initial volume in Mr. Batsford's "Old Cottages and Farmhouses" series has led to an extension of the scheme. The latest issue is *Old Cottages and Farmhouses in the Cotswold District* (Batsford), which the publisher designates as "examples of minor domestic architecture," the counties

concerned being Gloucestershire, Oxfordshire, Northamptonshire, and Worcestershire. The particular virtue of these books lies in the fine and carefully selected collotype illustrations, which are from photographs by Mr. Galsworthy Davie. These are admirable, and run to the number of one hundred, exclusive of the pictures in the text. It has evidently been a labour of love with the photographer, and he must be congratulated on having made his selections with taste and judgment. The introduction, which extends to a good many pages of a handsome book, is by Mr. Guy Dawber, who, as an architect, is well qualified to write on the subject, and who, as an antiquary with local knowledge, has given to it his spare hours for years. The Cotswold district, as every one with an inkling of geology knows, is a limestone region, being in the belt of hills which crosses England from Dorsetshire to Yorkshire. As a consequence, the ancient buildings are mainly of limestone, out of the oolite beds. They are of stone, and not, as in some regions as picturesque, of bricks and mortar, which possibly Mr. Dawber unduly depreciates. Yet in the essence of his opinion he is right, for his animadversions are directed against the importation of alien materials. In a phrase, he would keep local buildings "racy of the soil." He complains that continental timber and bricks are imported into the Cotswolds now to furnish forth cottages, whereas three hundred years ago the natives built on plans of their own from local quarries. Certainly there is much to be said for his point of view. It is pleasant, for example, to see the Horsham slate in Surrey and Sussex, and to find the Kentish brick in Kent. Stone ruled the Cotswold region for hundreds of years, and a tradition was evolved out of its use, in its way as valuable as the magic traditions of architecture in the Gothic, Perpendicular, or Early English forms. Mr. Dawber's verdict is that "broadly speaking the recognized Cotswold type belongs to the period between 1580 and 1690. It was a thoroughly common-sense style of building, based on tradition handed down through generations of village craftsmen, and it remained without change for nearly a century. The main bulk of the buildings were without doubt erected by local men, and without any external aid, for we find the same methods adopted, with but slight local variations, many miles apart. It was a style that was gradually evolved: at first retaining a few links with the so-called Perpendicular work of the preceding century, but slowly shaking these off, until in the course of some few years it settled down to be the traditional work of the day, the vernacular of building in which the craftsman expressed his ideas."

The beautiful plates at the end of the volume bear out this judgment. At the same time Mr. Dawber warns the reader against the superstition that the work of old days was "always sound and constructional." The walls were often filled with rubbish, and could not withstand wet or frost. Many of the houses were without foundations, and were even built directly from the turf! But in spite of these defects and vagaries the houses of the Cotswold rank high among the picturesque features of rural England, and this book will be of increasing interest and value in proportion to the introduction of new methods and the neglect of the old local quarries and traditions.

#### *The Ancestor.* No. XII. (Constable).—

"When this twelfth volume shall have come to our readers' hands *The Ancestor* will be an ancestor indeed, for as a quarterly review it is about to die, and to join upon the bookshelves the magazines which have been before it."

This paragraph, with which the first page of the last issue of *The Ancestor* in a quarterly form opens, will cause genuine sorrow among a large class of antiquaries and genealogists. However, the publication is henceforth to appear at Christmastide in a handsome form as an annual. The quarterly castigation of the slips and blunders of the press or of popular novelists, under the title 'What is Believed,'

has been enjoyed, even by some of the victims, as Mr. Barron has always written in a kindly and humorous, if severe spirit. "At a time," he writes,

"when English genealogical and armorial studies are sharing the exploitation of the pill and the hair-wash, we have laughed at impudent incompetence, and, if we may believe our correspondents and critics, our readers have laughed with us. In many a merry chase we have hunted that deceitful monster the family legend of ancestry. The coverts still swarm with its brood, as paragraphs in the nearest newspapers will testify, but our twelve plump volumes will remain for a while upon the shelf, and English families of ancient and authentic descent will yet call us blessed for drawing them out of the clamorous press of houses, amongst which every one who derives not from Cedric the Saxon, claims source in a Norman ancestor who landed at Pevensey Bay."

The last volume is as good, both in letter-press and pictures, as any of its predecessors. The portraits of the Fanes, Earls of Westmorland, are admirable reproductions. Heraldry is well to the fore: 'Canting Arms in the Zürich Roll' and 'Fifteenth-Century Heraldry,' both by the Rev. E. E. Dorling, are useful and helpful articles; whilst the conclusion, with an index, of Thomas Wall's 'Book of Crests' is of much value. We are glad that the editor has been able to write another of his articles on 'Costume at the End of the Middle Ages'; in this case the nine page illustrations are taken from the beautiful French work on the life of Little Jehan de Saintré (Cott. MS. Nero, D. ix.). Mr. J. H. Round contributes three brief articles.

#### FRENCH IMPRESSIONISTS AT THE GRAFTON GALLERY.

(Second Notice.)

THE analogy with Spanish realistic painting which we drew last week in the case of Manet can be applied only to a small part of the work of Degas, and cannot be applied at all to Claude Monet. The late works of Turner and the sketches of Constable are the paintings which most resemble those of Monet, but he differs from them, because, from first to last, his art is uniform in aim, and is unsupported either by the long series of traditional or semi-traditional paintings which Turner produced in youth and maturity, or by the compromises with tradition upon which the popular reputation of Constable depends. Already we have grown so accustomed to landscapes pitched in a high key that the luminous splendour of Monet's earlier works does not come upon us with a shock. We must recognize from the first that his painting has not the delicacy of material and handling which we find in all good painting of the past; and in much of his later work it is evident that the roughness and looseness which, in the beginning, were an unfortunate condition of the method employed, have of recent years become a manerism.

When these allowances are once made, it is impossible not to admit that many of Monet's pictures are delightful in design and in colour, and from the very accuracy with which they represent transitory moments and transitory effects of nature have an intimacy of feeling which is, perhaps, not less really strong than the more openly dramatic arrangements by which landscape painters in the past were accustomed to charm or to impress their audience. Where so much is good it is difficult to select examples of predominant merit, but Monet's power as a painter of still life might be illustrated by either the *Pheasants* (No. 133) or the *Chrysanthemums* (134), and his sincerity by *The Blue House, Holland* (152), an obvious reminiscence, by the way, of Japanese frankness.

Into the programme of semi-scientific realism with which Monet sets about his work, the variety of the aspects of nature that he approaches introduces a similar variety. *The Flood* (106) is large and grave in sentiment,

while the cliffs in the *Stormy Weather, Etretat* (108), and in the *Pourville* (127) have a majesty which we associate with the broader handling and deeper tones of the old masters. To pass from such studies to the *Snow Effect, Vétheuil* (119), and the charming *Environs of Argenteuil* (131) is to pass into a very different world, but a world which is nevertheless seen by an artist who has real feeling and is not a mere snapshot photographer. The admirable winter scene, *Floating Ice, Vétheuil* (151), might also be quoted as an example of the power with which Monet's close observance of nature invests him, while the *Saint Lazare Station* (145), *The Church of Varengeville* (147), and *The Garden of Monet* (149) are notable illustrations of the force and brilliancy of which his peculiar method is capable.

Monet, in fact, is a landscape painter of remarkable force and vividness working in a pitch and with a technique to which our eyes are even now hardly accustomed. That pitch and that technique will not perhaps stand the test of comparison with the finest work produced on traditional lines. Nevertheless, Monet's characteristics have become the characteristics of almost all the painters of our age. Monet is the pioneer, Monet has used them on the whole with greater variety and force than any of his successors; and even if the judgment of posterity decides that the method is not perfect, Monet will, nevertheless, have the fame of being its first and chief exponent.

The characteristic note of the work of Camille Pissarro is earnest, homely sincerity. In the presence of a fortunate subject this quality makes Pissarro do admirable work, in general effect more really like Nature than any other painted image of her which the world has hitherto produced. The things he paints have the solidity and substance of actual, tangible things, and besides this substantial and striking resemblance they are rendered with a peculiar note of intimacy, as by one who has long lived in communion with them. In his company Claude Monet might seem a little loud and assertive. Where his subject is less happily chosen, Pissarro's sincerity makes him just the least bit prosaic, photographic even, though his prose is always sound and wonderful prose.

In virtue of this unfailing sincerity Pissarro's painting is more consistent than that of any of his fellows, so that it is particularly hard to specify examples which stand out prominently. The *View of Sydenham* (202), dating from the period of the Franco-Prussian war, might serve to illustrate the delicacy of his perception, while the *Statue of Henri IV* (210) indicates that he was equally well able to master the most splendid and complicated effects of light and composition. The delightful views at Bazincourt (177, 194, 206, and 219), and two scenes at Pontoise (205 and 216), prove how his intimate affection for the places he painted developed at times into a vein of real poetry, while the pictures of Rouen (199 is perhaps the finest) more than hold their own with Monet's forced and over-stated vision (116).

Sisley, though a less important artist than either Claude Monet or Pissarro, combines to some extent the qualities of both. At times he possesses much of Monet's power in effects of natural sunlight and colour, with something of Pissarro's sympathetic spirit. As a designer he is unequal; his principal merit consists in his tender and delicate colouring, a merit that is less conspicuous in his later work, which, like Monet's, is over roughly handled. It may be noted in passing that the English painters who have worked on impressionist lines have, perhaps, been rather unfortunate in knowing these later works rather than the earlier ones, and in thus acquiring from them the unfortunate idea that roughness, nay even coarseness, of handling was an essential condition in painting the vibration and luminosity of the air. The work of Sisley conclusively proves the fallacious-

neces of such an assumption. His best works are suave and serene in appearance, and it is only necessary to mention such pictures as *Apple Trees in Blossom, Louveciennes* (290), *A Spring Morning* (295), and *The Hills of La Celle* (300), for the fact to be evident. *The River's Edge, Veneux* (309), a glowing effect of sunlight, red earth, blue sky, and blue water, though perhaps more powerful than the works which are more delicately handled, is also a little more specious.

The work of Renoir will probably be more puzzling than that of the painters of landscape. His failure in some instances is so marked and so complete as almost to justify the harsh criticism against which he and his friends had to struggle for so many years. It would seem as if his weakness were due to lack of stamina—as if his eye had grown tired of harmony and sweetness of colour and pigment, of design even, and that his fatigued senses could only be stimulated by daring and discordant combinations of the colours and forms which the common consent of all previous artists has condemned as unpleasant or childish.

The change is all the more deplorable because thirty years ago Renoir was painting like a great master. *The Ballet Girl* (240) of 1874 is a work of which Gainsborough himself might have been proud, so complete, sensitive, and airy is it, so charged with the tremulous sense of budding, half-developed personality, so completely is that sense expressed by the most dainty and masterly handling of the brush. Of several other admirable examples of Renoir's finest work, the famous *At the Theatre* (224) might perhaps be chosen as a second example of his peculiar gifts, of the feeling for personality which makes each of his figures an inspired portrait, and of his marvellous talent for painting flesh so that it appears the living, palpitating substance that it is, and not a painter's invention of one kind or another. In this respect Renoir stands alone among artists. The quality of vibrant translucency which he attains is a quality which now and then, as with Leonardo, has been made the subject of deliberate study, but no other painter, not even Leonardo, has succeeded in mastering it so well. The specimens of Renoir's landscapes are also delightful, and if, in the course of time, his later work should be forgotten, destroyed, or attributed to some pupil, his personality may appear infinitely more important than it does to us now.

Of Boudin and Cézanne it is needless to say much. Boudin was a sincere, able, and sometimes charming painter, but was limited, and not always fortunate, in his choice of subject, while his feeling for design and colour was, to say the least of it, intermittent. His work is thus good, sound, and unpretentious, rather than fine. Of Cézanne, in spite of comparative successes, such as the two still-life paintings (43 and 45), it is impossible to have so high an opinion. The mere memory of Fantin-Latour makes such an idea impossible. Nor can we wholly sympathize with the high praise accorded by some sections of the press to Madame Morisot. Her work is clever, tasteful, and pretty—its prettiness no doubt makes it appeal to the British public—but we cannot for a moment regard it, from an artistic point of view, as being on the same level as the far more powerful and serious work of Monet, Pissarro, Sisley, and Renoir. Impressionism, in fact, in the hands of its champions, is a notable thing; in the hands of the rank and file it is at least no more important than the work of other second-rate artists who have followed the more shapely and reticent tradition which we associate with the old masters.

#### SALES.

AT Messrs. Christie's on the 2nd inst. the following engravings were sold: After Rembrandt: The Syndics of Drapers' Corporation, by Koepnick, 35. After Meissonier: Partie Perdue, by F. Bracque-

mond, 35.; The Portrait of the Sergeant, by J. Jacquot, 37.

The same firm on the 4th inst. sold the following works. Drawings: P. De Wint, Grange Bridge, Borrowdale, 55. J. Holland, Innsbruck, 50. Turner, Cumberland Fells, 84.; A View from Richmond Hill, 65. Birket Foster, An Old Cottage at Witley, 110. Pictures: T. S. Cooper, A Summer Day in the Meadows, 199.; Sheep on the Downs, Evening, 194.

#### Fine-Art Gossip.

YESTERDAY, at the Modern Gallery, Mr. Andrew Colley opened to the press an exhibition of oil paintings of Holland, Italy, &c.

AT the Leicester Galleries an exhibition of paintings by Messrs. T. A. Brown, D. Y. Cameron, and J. C. Michie is open to private view to-day.

WE are also invited to view works in oil and pastel by M. H. le Sidaner at the Goupil Gallery, on the same day.

THE private view of the exhibition of the Royal Society of Painter-Engravers and Engravers will take place next Friday.

NEXT Saturday is the private view of the spring exhibition of the Bristol Academy of Fine Arts.

IN view of the forthcoming Whistler Exhibition, to be opened by M. Rodin on February 22nd, Messrs. Bell will publish immediately a third and cheaper edition of 'The Art of James McNeill Whistler,' by Messrs. T. R. Way and G. R. Dennis.

THE well-known painter Hermann Corrodi, whose death in his fifty-seventh year is announced from Rome, was a native of Frascati. His pictures were chiefly landscapes, the details of the composition were generally carried out on a large scale, and he liked to dwell on the melancholy side of things.

AN eminent sculptor has passed away in Prof. Siemering, Director of the Rauch Museum, whose death took place recently in Berlin, in his seventieth year. His work is remarkable for its grace, simplicity, and firmness of outline. His statue of Friedrich Wilhelm I. is the only really artistic piece of work among the melancholy failures of the Berlin Siegesallee or Puppenallee, as the avenue is designated by popular wit. Among his other statues the monument to the oculist Graefe, and the figure of St. Gertraud on the St. Gertraud bridge, are especially deserving of mention.

MESSRS. CHRISTIE'S sale on Tuesday will consist of one of the most extensive and interesting collections of art books which have come up for sale in recent years. It is, in effect, the fine-art library of Messrs. Lawrie & Co., late of 159, New Bond Street. It is exceptionally strong in sale catalogues of pictures, particularly of sales in Paris from 1787 down to last year, and nearly all are fully priced. There are two copies of Smith's 'Catalogue Raisonné,' one of which is interleaved with numerous MS. notes and additions, extended from nine to fourteen volumes. There is also a copy of Messrs. Graves and Cronin's monograph on Sir Joshua Reynolds, and an extended copy of Redford's 'Art Sales,' with three large quarto manuscript books containing the record of art sales to about 1902, alphabetically arranged under the artists' names.

A NEW art review, under the title of *L'Art et les Artistes*, is announced to appear in Paris, under the capable direction of M. Armand Dayot, Inspector of Fine Arts. The first thousand subscribers are promised a work of art of the value of at least three times the amount of the subscription. M. Dayot will be assisted by some of the best-known writers on art—M. Léonce Bénédite, Henri Bouchot, Gustave Geoffroy, and Roger Marx, among others.

We regret to hear of the death, which occurred on Saturday last, of the well-known sculptor Louis Ernest Barrias, who had been for over thirty years a prominent and hard-working member of the artistic fraternity of Paris. Born in Paris in 1841, younger brother (there was an interval of twenty-one years between the two) of Félix Barrias, the artist, and son of a painter on porcelain, Ernest Barrias at a very early age determined to be an artist. He received some lessons from Léon Cogniet, and in 1860 he was successful in winning the Second Grand Prix de Rome; four years later he won the First. His first distinct success was 'La Jeune Fille de Mégare,' exhibited in the Salon of 1870, and now in the Luxembourg; and since that date he had been an incessant worker, constantly with some important commission on hand. Probably the work which on exhibition excited the most attention was his 'Premières Funérailles,' at the Salon of 1878, which is now in the vestibule of the Hôtel of the City of Paris; this secured him a Médaille d'Honneur and the Légion d'Honneur. Six years afterwards he was elected to the Institute. A list of his works would fill a column. The best-known include 'La Défense de Paris,' at Courbevoie; the 'Bernard Palissy' of the little square St. Germain des Prés; 'Mozart Enfant' in the Luxembourg; 'Nature dévoilant son Mystère'; 'La Fileuse'; and the much-discussed monument of Victor Hugo.

SWITZERLAND has just lost its most distinguished animal painter, Rudolf Koller, who was born at Zürich on June 21st, 1828. In 1846 he studied art with his friend Böcklin at Düsseldorf, and later in Paris. In 1850 and 1851 he received lessons in animal painting at Munich from Voltz, and was awarded a Second-Class Medal at the Paris Salon of 1870. Several of his works are in the museums of Basle, Geneva, Dresden, and elsewhere. He published a few years ago his souvenirs of Böcklin.—Another artist who made a special feature of animal painting, Anton Bräith, died recently at Bilberach, where he was born on September 2nd, 1836. Examples of his works are to be found in various German galleries, notably at Berlin.

THE Dutch Parliament has approved of the plans for the addition to the Amsterdam Museum of a new room, in which Rembrandt's famous picture 'Night Watch' can be seen to the best advantage. It is hoped that the new room will be inaugurated on July 15th, 1906, when the third centenary of Rembrandt's birth will be celebrated both at Amsterdam and at Leyden. It is proposed on this occasion to have at Leyden an exhibition of the works of old masters associated with this ancient city of learning.

AN international exhibition of fine arts will be opened at Munich during the present year. One section promises to be of exceptional interest—a representative collection of the work of Lenbach.

THE British Numismatic Society, which is already an assured success, will shortly issue to members the first volume of its *Journal*, and there will be no surplus copies for outsiders. It will be a quarto of from 400 to 500 pages, bound in buckram, with twenty plates and various blocks.

## MUSIC

### THE WEEK.

QUEEN'S HALL.—Miss Maud MacCarthy's Orchestral Concerts.  
BECHSTEIN HALL.—Mr. Frederick Lamond's Beethoven Recital.

THE two orchestral concerts given by Miss Maud MacCarthy at the Queen's Hall on February 2nd and 7th were of marked interest. This clever violinist made her *début* in London about ten years ago, and

then displayed technical and artistic gifts which promised well for her future career. Her recent performance of Beethoven's Concerto at a Symphony Concert, though in many ways meritorious, did not realize the expectations formerly raised. But now she has played the Brahms Concerto, and repeated the Beethoven, with technical skill, soul, and at the same time simplicity, renderings which dissipated all doubts as to her artistic progress. The recent performances of young Vecsey were really wonderful; but there was something uncanny not only in his extraordinary technique, but also in his mature readings; he excited, in fact, just astonishment. Miss MacCarthy, though still young—she is only just out of her teens—is older than Vecsey as regards number of years, but in some respects she is younger. Her tone is not yet at its fullest, and there is something in her conception, especially of the Beethoven Concerto, which made one feel that in a few years it will be not different in kind, but of still greater breadth. There is no meretricious display or seeking after effect; and considering the serious character of the works in which she has chosen to be judged—for with the exception of two short encores, an Adagio of Mozart's and a Largo of Bach's, she was heard only in the two concertos named—we think it clear that she wishes to become not an extraordinary fiddler, but an artist in the highest sense. The London Symphony Orchestra was under the direction of Herr Fritz Steinbach, who as conductor of the Meiningen Orchestra made for himself a reputation as well deserved as it is great. Certain gesticulations which at first appeared to be somewhat exaggerated were soon seen to be the outcome of intense earnestness; they were not for show, but for a purpose. The dignified rendering of Strauss's 'Tod und Verklärung,' the vitality he infused into the Beethoven C minor Symphony, and the imposing presentation of the Vorspiel to the 'Meistersinger' will not readily be forgotten.

Mr. Frederick Lamond gave a Beethoven recital at the Bechstein Hall on Saturday afternoon, under the auspices of the Curtius Concert Club. As an interpreter of Beethoven he takes high rank, so that the hall was full, and many were obliged to stand. His reading of the first movement of the c sharp minor Sonata might, perhaps, have been more *quasi una Fantasia*, but the finale was rendered with emotional power. Mr. Lamond has no doubt some reason for the slow time at which he commences the Allegro of the 'Waldstein,' but to us the effect is weak; for the rest, the sonata was played with all due breadth. The 'Appassionata' came at the end of the long programme—five sonatas and the Andante Favori—so that it was not surprising that in the finale the player showed some signs of fatigue.

### Musical Gossip.

AT the third and last concert of chamber music by the Nora Clench Quartet on Monday at the *Æolian Hall*, the programme included a quartet by S. J. Tanéw, the Russian composer to whom was recently awarded the Belsieff Prize of 1,000 roubles for his Symphony in C minor. He was a student at the Moscow Con-

servatorium under Nicolas Rubinstein and Tschaikowsky. His quartet consists of a vigorous, though somewhat forced Allegro, and of a delightfully fresh theme with variations, all clever, and many of them very effective. Two movements for a quartet seem scant measure, but the second is very, indeed we may say unduly, long. Mr. Plunket Greene sang Schumann's 'Dichterliebe' cycle with artistic skill, though in some quiet passages the sentiment was exaggerated, while the rendering of 'Ich grolle nicht,' on the other hand, was far too vehement.

THE first London performance of Dr. Cowen's 'John Gilpin,' ballad for chorus and orchestra, will be given this evening at the Crystal Palace by the Palace orchestral society and choir, under the direction of Mr. Walter W. Hedgecock. Among other announcements at the same place is an afternoon concert on March 23rd, at which will be performed three new orchestral and choral ballads by Mr. Coleridge-Taylor.

MR. LANDON RONALD has arranged with M. Victor Maurel to give two vocal recitals at the Bechstein Hall on the afternoons of February 16th and March 1st.

MISS FANNY DAVIES gives an orchestral concert at Queen's Hall on March 7th. She plays concertos by Mozart, Brahms, and Saint-Saëns, the first being one in c bearing the Köchel number 453. It was written in 1784, and the composer in his diary noted down the theme of the Rondo as piped by a starling, which afterwards became his pet bird.

THE degree of Doctor of Music has been conferred on Sir Edward Elgar by the University of Oxford, the composer being presented by Sir Hubert Parry.

### PERFORMANCES NEXT WEEK.

SUN.	Concert Club, 3.30, Bechstein Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
SUNDAY LEAGUE.	7, Queen's Hall.
MON.	London Choral Society ('The Apostles'), 8, Queen's Hall
—	Mr. Yerbury's Organ and Mr. H. Sandy's Pianoforte and Cello Recital, 8, Bechstein Hall.
—	Subscription Concert, 8.30, <i>Æolian Hall</i> .
TUES.	Mr. Boris Hambourg's Cello Recital, 3, Bechstein Hall.
—	Madame Rose Koenig's 'Ring des Nibelungen' Recital, 8, <i>Æolian Hall</i> .
WED.	Miss Gladys Narin-Carmen's Pianoforte and Violin Recital, 3, Bechstein Hall.
—	Mrs. Sydney Webster's Vocal Recital, 8, Queen's Hall.
THURS.	London Symphony Orchestral Concert, 3, Queen's Hall.
—	Mr. Yerbury's Organ Recital, 8, Bechstein Hall.
FRI.	Moral Choral Society, 8, Albert Hall.
—	Miss Kathleen Parlow's Violin Recital, 3, Bechstein Hall.
—	Herr von Dohnányi's Pianoforte Recital, 3, <i>Æolian Hall</i> .
SAT.	Hungarian Orchestra Recital, 8, Queen's Hall.
—	Madame Carréno's Pianoforte Recital, 3, Bechstein Hall.
—	Chappell's Balalaik Concert, 3, Queen's Hall.
SUN.	Mozart Society, 3, Portman Rooms.

## Drama

### THE WEEK.

GREAT QUEEN STREET.—'Rose Bernd.' By Gerhart Hauptmann.

It is a subject for regret in the case of the plays of Herr Hauptmann that the aesthetic aspects of the presentation are too often subordinated to the ethical, and that the point in dispute is less, How should a play be given? than, Should it be given at all? The attitude of revolt taken up by the German dramatist is not confined to himself. Taking its rise in Scandinavia, it extends over all Northern Europe, and is witnessed frequently in Italy and occasionally in Spain. In no other writer, however, not even in Zola, are the social problems presented in so hopeless, so cheerless, and so sordid a form. As a type of rustic femininity, Rose, the heroine of 'Rose Bernd,' may almost be compared with Françoise in 'La Terre.' She has the same animal instincts as her predecessor, the same repulsions, and it might easily be believed the same reticences. But, whereas Françoise is a thorough peasant, accustomed to the foulest speech and associations, Rose has mixed with her superiors in social station, and has even

a species of cultivation. Her surrender to Flamm is voluntary, the result of affection principally, if not wholly, animal. That which follows—that to Streckmann—is partly due to violence, and has some point of resemblance with the rape of Françoise by Buteau. It is, however, in some respects even more brutal, and is in this "a record," since, outside work deliberately and designedly pornographic, no scene so repellent as that indicated in "La Terre" exists. Herr Hauptmann, of course, spares us the details on which Zola dilates, and his work is on a different plane from that of the Frenchman. It is none the less unsuited to theatrical exposition, unless the view is taken that everything that belongs to humanity constitutes the domain of the dramatist. A purpose at once satirical and didactic underlies—it can scarcely be said animates—"Rose Bernd," as other works of the writer. The play is, indeed, a savage attack upon philistinism and convention. That both abound in the life of rural Germany, as in that of other countries, is easily conceded—no one, of course, dreams of contending otherwise. If it be granted that an evil exists, all measures for its extirpation are not necessarily desirable, and it may well be contended that philistinism and conventionality are things against which not only dramatists but gods also fight in vain. Much of the life depicted in "Rose Bernd" is true—harrowingly true—and the characters depicted are seldom overdrawn. It is doubtful, however, whether the crime of infanticide, to which Rose pleads guilty, is one which she is capable of committing, and we reject and resent the supposition that she could under any conditions have yielded to the species of terrorism exercised over her by Streckmann. A story similar in many respects is told in "The Heart of Midlothian," and the advantage in psychology as in romance is on the side of Scott. With one merit, at least, Herr Hauptmann's play may be credited. It furnishes to the actors admirable opportunities, by which the Andresen-Behrend Company were not slow to profit. Whether any moral gain attends the treatment of the subject is to be doubted. The play, at any rate, illustrates with supreme skill a phase of Teutonic thought.

#### Dramatic Gossip.

"JOHN BULL'S OTHER ISLAND," by Mr. George Bernard Shaw, given at the Court Theatre on November 1st, was revived at the same house on Tuesday as the first of a second series of afternoon representations, under the management of Messrs. Vedrenne and Granville Barker. Miss Ellen O'Malley reappeared as Nora, the heroine, and Mr. Louis Calvert as Broadbent, the English candidate for Roscullen. The only noteworthy changes in the cast consisted in the substitution of Mr. C. M. Hallard for Mr. J. L. Shine as Larry Doyle, and of Mr. George Trollope for Mr. Nigel Playfair as Hodson.

THE second venture at the Court Theatre of the Vedrenne-Barker management will consist not of a translation from the French, as was originally promised, but of a triple bill, the component parts of which will be Mr. W. B. Yeats's "Pot of Broth," Mr. G. B. Shaw's skit "How He lied to her Husband," and Schnitzler's "In the Hospital." In the first-named piece Mr. Robert Pateman will appear; in the second Mr. Granville Barker and Miss Gertrude Kingston.

THE first change at the Haymarket will consist in the production of an adaptation by Capt. Marshall and Mr. Louis N. Parker of "Le Secret de Polichinelle" of M. Pierre Wolff. In this Misses Carlotta Addison, Jessie Bateman, and Helen Ferrers, Mr. Cyril Maude, and Mr. Edmund Maurice will take part.

MISS VIOLA TREE, who is happily recovered from her illness, was announced to take last night for the first time the part of Hero in "Much Ado about Nothing," selected for her, but taken at the revival of the play by Miss Miriam Clements.

THE production at Wyndham's Theatre of Capt. Marshall's novelty, "The Lady of Leeds," was postponed from Tuesday until Thursday.

MR. BENSON will begin on the 20th inst. a short season at the Covent Garden Theatre, in the course of which he will appear in the Orestean Trilogy of Aeschylus, translated by Mr. Morshead; seven plays of Shakespeare; and two old comedies.

In consequence of the indisposition of one or more of the actors cast for "Maskerade," the performance of this latest work of Herr Ludwig Fulda, promised for Thursday, has been postponed to Wednesday next, when it is likely to form one of the chief attractions of the German season.

At the close of the present season Herr Max Behrend will, it is understood, retire from the management of the German plays in London, leaving it in the sole charge of Herr Hans Andresen.

MADAME BERNHARDT has made in Paris a successful first appearance as La Tisbe in Hugo's "Angelo, Tyran de Padoue," a piece the first performance of which belongs to 1835.

TO CORRESPONDENTS.—O. H.—G. G.—E. W. B.—J. C. C.—C. D.—received.  
H. L. B.—Too late.

C. K.—Many thanks.

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